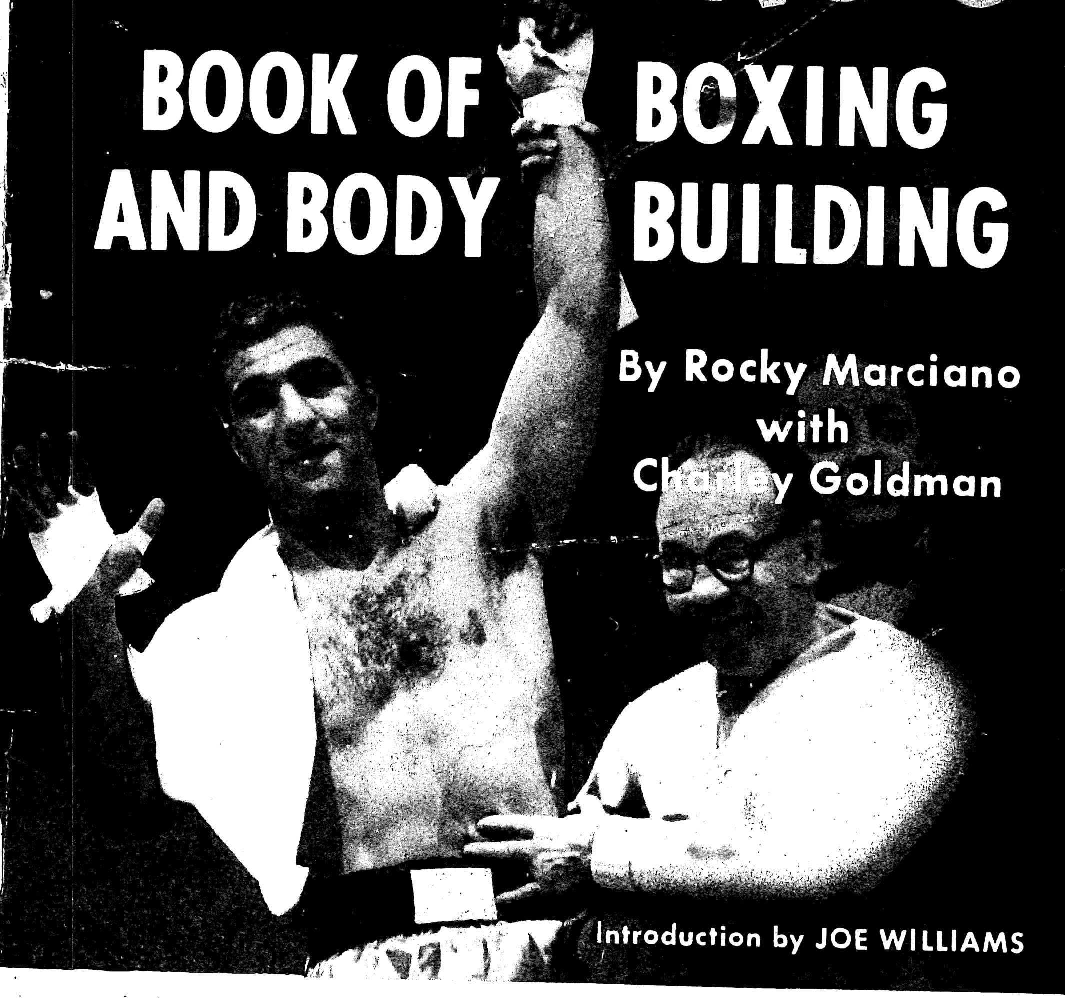
ROCKY MARCIANO'S BOOK OF BOXING AND BODY BUILDING



By Rocky Marciano
with
Charley Goldman

Introduction by JOE WILLIAMS

The dramatic blow-by-blow account
"How We Would Whip FLOYD PATTERSON"

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ROCKY MARCIANO'S and

BY ROCKY MARCIANO

PRENTICE-HALL, INC. Englewood Cliffs, N. J.

Book of BOXING BODYBUILDING

WITH CHARLE~~Y~~S GOLDMAN

Plus
A SECTION ON SIMPLE JUDO
BY AL BACHMAN

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*The Authors Gratefully Acknowledge
the Editorial Assistance of Al Bachman
in the Preparation
of the Entire Manuscript*

Foreword

IN TRAIPSING THE SPORTS trail for these many years, I have met, speaking conservatively, thousands of athletes and a proportionate total of coaches or trainers. You'll pardon the expression, but most of them made a cynic out of me. Posturings of one sort or another perpetrated with a straight face, which they throw at you regularly, are not my cup of tea.

For obvious reasons, a typewriter-pounder considers himself lucky in the pursuit of his profession when he comes across a person or a couple of persons in sports who are both genuine and accomplished—in other words, who are right guys and yet don't finish last.

I'm referring, of course, to Rocky Marciano and Charley Goldman, who, with this volume, have experienced the pains of literary parenthood. Let's analyze them, separately, then together.

Marciano, to me, is more than a heavyweight champion who went through all of his forty-nine fights without a loss or a draw. He is a fellow who started later probably than anybody who has held this title in the past. He entered the game without the heralding given a natural prospect. At the beginning, he had nothing going for him but a strong body and a determination to make a better life for himself than he could have looked forward to as a laborer in the shoe factories of Brockton, Massachusetts, his home town.

Rocky made the grade because he refused to brook discouragement. Every setback—and there were plenty—was only a fuller challenge, to which he responded that much more. He was always slugging away at self-improvement and it is typical of him that, by the time he quit, he still considered himself incomplete at his trade and was trying to learn more.

Now, for that co-author, little Charley. My affection for him possibly is tainted by the fact that he and I grew up in pretty much the same generation, though in widely separated parts of this country. What I often see in Charley are traces of countless youngsters I knew when he and I were juveniles—a rugged, adventuring attitude that, with experience, made for him, and others, an authentic sophistication.

I mean that Goldman, who began at the bottom, recognized the bumps and bruises as inevitable. He gambled to advance himself, not so much in dollars and cents but in his time and effort. Here and there he was made a patsy of

—as aren't we all? But, as he matured, he acquired the benefit of these hard lessons without ever turning bitter or resentful.

Now, having covered both in general terms, let me tell you what I think they meant to each other. Marciano was the perfect clay for Goldman's moulding. He had sincerity, energy and faith. As teacher, Goldman had patience, knowledge and kindness. There's no doubt that a less dedicated novice than Rocky would have quit before reaching his goal. It is also true that a trainer less painstaking than Charley would have given up on the raw material Marciano had presented.

At this point let me get back to Charley, whom moderns may not know sufficiently to appreciate as a boxing figure. He was a European-born boy brought to this country by his dad and set down in Brooklyn in a neighborhood where Terry McGovern was a demigod. He adopted American ways quickly. Boxing and baseball became his meat and drink—and Terry, who excelled in both, became his personal hero.

McGovern responded to Charley and taught the lad boxing in the manner of the ring's Golden Age, then just coming to a close. Goldman mastered the fundamentals—balance, hitting stance, defense and the rest. At sixteen, this little fellow (he never was more than a bantam) was a top-flight pro fighting twenty rounds.

Sitting around with Charley, as I have many times, I've heard him spin yarns of the ancient days that fascinate the listener. There was the night of his first big bout, when the promoter ducked out with the dough while he and his opponent were clobbering each other. There was his celebrated series with Georgie Kitson, in which they fought scatey-eight times, sometimes two and three times the same night in different clubs. There was his fight in Canada when a waitress responsive to his charms slipped a mickey into the pre-bout meal of his opponent . . . and many more such tales.

Goldman, who boxed from 1904 to 1914, has had a colorful and productive career since as a trainer and manager. To attempt to list the innumerable champions he developed would constitute a book in itself—Al McCoy, Lou Ambers and Marciano come most readily to mind. McCoy, because he was derided by some as a so-called cheese champion, although his one-round knockout of George Chip in winning the title was solidly authentic. Ambers, because that remarkably gutsy competitor climbed to the top echelon after wise-guy characters had panned him as a glorified graduate of the bootleg amateurs. Marciano, because he made his detractors eat their words after they'd insisted he couldn't make it.

To repeat, I want to salute a couple of right guys who didn't finish last. What they've written about boxing will enable those who read and study it to become right guys who won't finish last either. Can I say more?

JOE WILLIAMS

About This Book

WE HAVE WRITTEN THIS book primarily for boys and young men who want to improve their bodies and who want their facts in the most condensed form possible.

For this reason, we have reduced our ideas to step-by-step principles which any ambitious young man can easily follow.

Both of us have been in the sporting world for many years. We have studied many theories on physical culture and have applied them to the hundreds of young boxers and bodybuilders we have come in contact with. We have worked in earnest, comparing notes on physical make-up, exercises used and results obtained.

What we tell you here is what we ourselves have learned from the greatest teacher of all—Experience. We honestly believe that, by following the rules and exercises laid down in this book, any young man can perfect his physical development to the maximum his body will allow.

ROCKY MARCIANO
AND
CHARLEY GOLDMAN

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PART ONE

BODYBUILDING

CHAPTER 1

Physical Fitness

BY ROCKY MARCIANO

THE OLYMPIC GAMES ARE recognized by amateur athletes in almost every field of sports today as the top rung on the athletic ladder. In the Olympics, the best amateur athletes are picked to represent their country in international competition. Every man who has ever held a spot on the United States Olympic team has realized the honor that was paid to him. It was a tribute both to his physical fitness and to his skill as an athlete.

THE WHY OF PHYSICAL FITNESS

Physical fitness has always been a characteristic of the Olympics—from the time of Ancient Greece right up to the present day. But the exact way in which it has been characteristic has changed some over the years.

Today, the physical condition of an Olympic athlete is mostly a credit to himself. In the days when the Olympics began, the physical fitness of an athlete was a credit to the nation he represented.

In Ancient Greece young men were taken from their families and placed in schools supervised by the state. Here they began a rigid routine of physical training, for in those days weakness was a disgrace.

The average curriculum was enough to toughen up the weakest: up at the crack of dawn for an ice-cold dip in the nearest lake or the sea; after the dip, back to the encampment for a morning meal of light, natural foods—fruit and grains. Then each trainee would pick up his javelin or spear and go with his unit to the practice field for marksmanship instruction. Following this came long marathon runs, tugs-of-war, sham battles, and wrestling. At the end of this rugged routine, the well-conditioned lads went to their classrooms before the evening meal—and meals in those times were a far cry from the soft, refined foods we are subjected to today. This went on from day to day, with plenty of sleep in between.

This kind of training produced nations of physically fit men—men who were capable of taking part in some of the finest athletic competition the world has ever seen; men who filled out the ranks of the fine armies that made Greece so respected.

I hardly have to point out that life as practiced by the ancient Greeks is both impractical and impossible in our times. Schools today teach trades and professions that prepare students for their future lives, and rightly so. But this is no excuse for physical neglect.

In our present school system, gym classes are for the most part inadequate. In most cases they are unfair to the majority of students. To preserve the prestige of the school and to satisfy the alumni, physical directors and coaches are forced to turn out a handful of "star" performers. If the sports director does not come up with an impressive record, he is replaced. Consequently, the physical education department devotes most of its time to a comparative few. Many of these students are pampered and fussed over for no reason other than the fact that they were blessed by heredity with natural strength. The rest of the students—those who are more likely in need of physical training—are left to drift for themselves. Thus, physical fitness becomes less a credit to our system of training and more a credit to the body an individual athlete was born with.

If every school in our country would open a special department for the correction of physical defects and weaknesses, we could raise our personal and national physical standards immeasurably. It is disgraceful but true that one out of every three men examined for service in World War II was rejected as unfit. With correct nutritional and physical guidance, most of these young men could have been saved from physical disintegration.

Over the years, my position in sports has brought me in contact with many young men who are products of a misguided program of physical education. Sometimes, for various reasons, things have managed to work out all right for them. Often they have not. Let's take a look at two of these young men. I think their stories will show that a poor program can hurt the natural athlete just as much as it can hurt the physically unfit student.

One physically gifted boy—I'll call him Johnny Jones—was his high school's most remarkable athlete. Basketball, baseball, football came natural to him. He was a good dancer, confident in himself, and popular with the girls. But he gave so much time to his extracurricular activities that he neglected his foremost duty to himself—preparation for his future. He was so wrapped up in the successes that came so easy to him in sports that he overlooked the primary reason for going to school. His marks were poor; he had not real interest in anything but sports. At graduation time he accepted his diploma to the cheers of his classmates. He left school—he thought—on top of the world.

But what is going to happen to him now? Johnny is a good athlete, but he isn't quite good enough to make a solid place for himself in professional athletics. He suddenly feels terribly alone. There are no grandstands to cheer him on, no winsome coeds to admire him. When he began hunting for a job, he found there was nothing he was actually fitted for except, perhaps, manual labor! This great athlete of high school, whose physical ability developed at the

expense of his mental ability, may have to face a castabout existence for the rest of his life.

There are many cases such as Johnny's, many young men who have gone the same way. It is a shame so many must make the same mistake.

In direct contrast to Johnny Jones is a boy who wound up with a problem just as bad. Let's call him Michael Meek. In high school young Mike had some athletic ability, but he didn't care for the rough competition of school sports. Where Johnny Jones was gifted with natural strength, Mike was gifted with a high natural intelligence. While Johnny was spending every minute of his spare time in the gym or on the playing field, Mike was trudging home with an armload of books. Weekdays and weekends were spent studying, either at home or in the library. In one way it was paying off for Mike—his marks put him near the top of his class. But he seemed to be growing spindlier and gawkier every day. He became shy, and he was never seen at any of the social affairs of the school.

At college Mike stuck pretty much to the same pattern. His mental ability developed at the expense of his general health. He graduated at the head of his class—a strong brain in a weak body.

But when it came to applying for a job, he found himself just as badly off as Johnny. Although he was far above the other applicants in mental ability, he was so far below them in physical condition that no one would take the chance of employing him. Today he spends his time studying and making the rounds. His health is getting worse, and his intelligence is being wasted.

Both Johnny and Mike have lost confidence in themselves. Johnny avoids people who used to know him when he was the most popular boy in his class, because he doesn't want them to see him now. Mike is so ashamed of his physical condition that he keeps to himself almost all the time. How much more fruitful their lives would be now if they had made a healthy compromise in the early years, when it really counted.

Lack of confidence is something that goes hand-in-hand with poor physical condition, right from the beginning. Psychologists call it the "inferiority complex," and they claim it can usually be traced back to childhood. We've all seen cases of the little guy who is always picked last when his playmates are choosing sides for baseball or football. It makes no difference what his brain-power is; when it comes to athletics, he just doesn't have it. The humiliation he feels is a direct result of his physical shortcomings. And the loss of confidence—the feeling of inferiority—only makes things worse. He becomes afraid to take chances, afraid that if he tries to compete he will be laughed at even more. Had he been gifted with natural strength, he would have been able to keep up with the gang and would have had a chance to develop self-confidence. Instead, he lost his respect for himself—and that feeling is rarely outgrown, even in manhood. This situation alone should be enough to prove the value of bodybuilding.

But there are other reasons even more obvious. Some jobs naturally require a certain amount of strength. If the applicant doesn't have it, he loses out before he even starts. This holds particularly true in jobs where one has to start at the bottom and work up.

Even brain work requires the ability to "take it." In itself, a long session of brain work can be plenty tiring. But the brain won't operate at all when the body is physically exhausted. Good physical condition is particularly a "must" for anyone who plans to work and study at the same time.

Finally, it must be remembered that a sound body is the best protection a man can have when it comes to resisting sickness and disease. Many a man who has managed a good start in spite of physical shortcomings has found himself stopped cold on the road to success by illnesses that a healthier man would have shaken off.

GETTING STARTED

Maybe you've noticed that most rugged men have performed a good deal of manual labor in their early youth. It may have been woodchopping, ditch-digging, removing tree stumps, pitching hay, or any number of other jobs that require lots of physical exertion.

But even if you consider yourself physically capable of performing these tough—and toughening—tasks right now, you might find that you don't have the facilities. So, when starting out on your bodybuilding program, you must build your foundation on simple and easy exercises.

When young boxers begin to train and fight, they are matched against fighters of approximate experience. They can only absorb so much knowledge each time out. To put a green lad in with a boxer who has years of training and experience behind him—"rushing"—would prove disastrous. In both boxing and training, "haste makes waste." The internal muscles and organs must be developed on par with the voluntary muscles—the biceps, triceps, and so forth.

The next chapter, "The Human Body," will be handled by the man who trained me for the Heavyweight Championship of the World—Charley Goldman. Charley has been called the finest trainer in the boxing world by people who have seen them all. The routine he outlines for you in this book is backed by his years of experience. The champions who have used it can testify for it.

Getting the body in top shape is the first step to success in any sport, and boxing is no exception. Understanding the way the body works and the care that must be taken of it are the first steps. From there we move into exercises, free-hand at first and then with a weighted object. This will enable us to develop progressive resistance. Every week the work becomes a trifle harder in line with the extent of development, to insure that we will not strain ourselves.

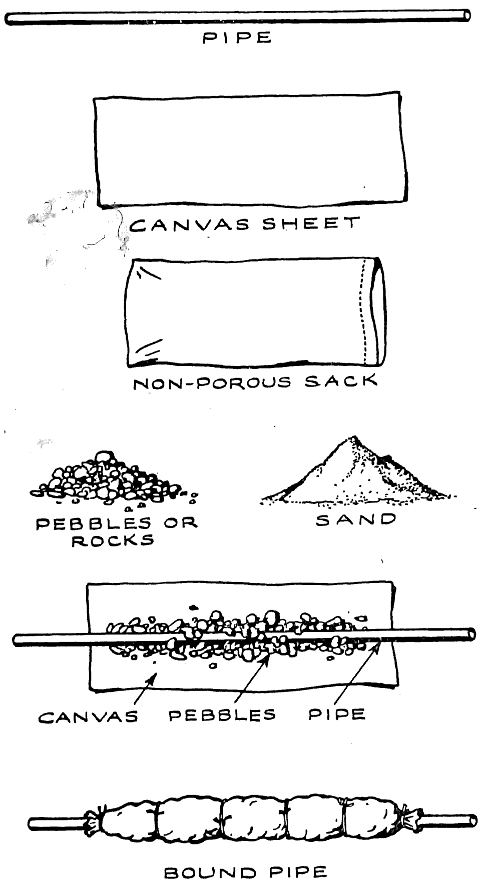
BUILDING YOUR OWN APPARATUS

Commercial bodybuilding apparatus is a convenience for exercising, but not a necessity. Barbells and dumbbells are expensive to buy. Those of you who do not wish to invest in them can make your own at little or no expense.

A barbell is an adjustable dumbbell. It consists of a long steel bar weighing from fifteen to twenty pounds. About a foot from each end of the bar are placed equal weights in the form of iron plates, varying in weight from one and one-quarter to twenty-five pounds. Sets used in competitive weight-lifting meets weigh as much as seven-hundred pounds when fully loaded. Frankly, however, I neither expect nor hope that any of you will take up competitive weightlifting. I've seen far too many overdeveloped people. Too much of any one type of exercise is bad.

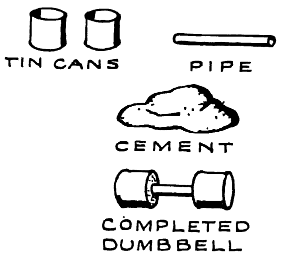
How to build a sandbag-on-a-stick. First, take two long, stout sticks or pipes about four or five feet in length. You will need one for exercising the legs and one for exercising the arms. Now take a strip of nonporous canvas. Lay the canvas on the floor and place the pipe on it. Make sure that the canvas is shorter than the pipe so that when the canvas is closed the ends of the pipe will act as handles.

Now distribute sand, gravel, or some other heavy material evenly along the pipe. Wrap the covering around the pipe and tie it securely, making sure that the filler does not leak out the ends.


PIPE
CANVAS SHEET
NON-POROUS SACK
PEBBLES OR ROCKS
SAND
CANVAS
PEBBLES
PIPE
BOUND PIPE

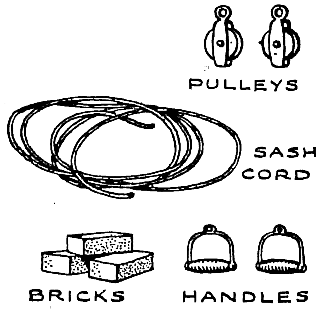
Building a sandbag-on-a-stick is simple with this equipment.

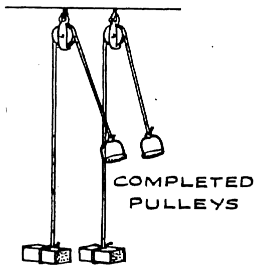
How to make dumbbells. Take two identically sized tin cans, some cement, and a short lead pipe. Fill one of the cans with cement and stand the pipe in it. When the cement has hardened, do the same with the other end. Be sure to leave enough room between the cans for the handle.


TIN CANS
PIPE
CEMENT
COMPLETED DUMBBELL

The equipment needed for making dumbbells.

How to make hand-pulleys or chest-weights. Chest-weights can be made with a couple of clothesline pulleys, some strong sash cord, a couple of rings or sticks for handles, and a lead weight or brick for the weighted object.


PULLEYS
SASH CORD
BRICKS
HANDLES


COMPLETED PULLEYS

Hand-pulleys or chest weights round out your homemade gymnasium.

How to make a barbell. Take two identical tin cans a size or two larger than those used for making dumbbells, some cement, and a long lead pipe. Follow instructions for making dumbbells. The total weight of the complete barbell should be about 25 pounds.

CHAPTER 2

The Human Body

BY CHARLEY GOLDMAN

HAVE YOU EVER STOPPED to watch a bricklayer at work? If you have, you've probably been impressed by the materials he uses. In terms of strength, they don't amount to very much—bricks, sand, water, and cement. But put these materials together and you can have a twenty-story building that will support tremendous weight or a wall that will stop a tank. The strength of the whole, when properly arranged, is much greater than the strength of the parts.

The Organs of the Body

The human body is also made up of many small parts. These parts, which cannot be seen without a microscope, are called cells. Like the grains of sand or the bricks in a wall, they can't accomplish very much by themselves. But when they work together they form organs that are capable of performing herculean tasks. The heart, lungs, brain, stomach, bones, muscles, and skin are formed from countless numbers of these minute cells.

Young athletes frequently make the mistake of stressing well-developed muscles in physical conditioning, to the exclusion of the other organs of the body. They forget that muscles are only a few of the "bricks" in the human physique. The health of any single organ of the body is dependent upon the health of all the others. The voluntary muscles are nourished by food fed into the blood stream by the stomach. And, in turn, these muscles are used to earn the food that we eat.

Imagine yourself asleep in bed one morning when the alarm clock suddenly goes off, signaling that it is time to get up. An impulse from the brain, transmitted through the nerves to your voluntary muscles, commands them to force the body into an upright position. Those muscles need energy to operate. This is supplied by sugars transported by the blood through the circulatory system.

How does the sugar get into the blood? The sugar originally may have been starch. When we eat starches, our digestive system breaks the raw product into sugar with the help of enzymes found in the digestive juices. It enters the blood and is pumped throughout the body by the heart. If the heart should stop pumping, the body will die.

This gives you a rough idea of the way our organs depend on one another. It is easy to see why we must keep all of them in perfect condition. This involves not only proper food and diet, but also correct exercising, internal and external. Proper exercise of the voluntary muscles keeps the blood stream purer by improving the circulation of the blood, thereby cleansing the skin and internal organs. The muscles develop faster, remain toned up, throw off waste products and poisons more easily, and recuperate from fatigue and bruises more readily. In exercising the muscles, this very important fact should be kept in mind: *The external muscles must not be built up at the expense of the internal ones.* To try to do so may produce very dangerous conditions.

Natural Strength Explained

The mysterious and often misunderstood factor of heredity guides the growth of the human body. Two boys from different families—or even from the same family—may be raised under identical conditions of diet, exercise, and work. Nevertheless, the color of their eyes and hair, their stature, their strength, and their characters may differ greatly. Genes, which are microscopic parts of our cells, determine even before birth how our bodies will grow and respond to the environment.

You may have seen boys of remarkable physique who have never done any sizable amount of work in their lives. You wonder how this splendid development can be accounted for. Heredity supplies the answer. A healthy heredity gave these lucky youths the kind of organs and muscles that respond very favorably to a moderate amount of good food and exercise. Their internal organs are strong; they digest food easily, replace worn out tissue rapidly, and therefore have quick recuperative power of fatigue and illness.

Other individuals, despite the fact that they live under ideal environmental conditions, may find progress slow and difficult. If you fall into this category, you should not become discouraged. Something can be done about it. Good results will come with time and effort, provided that the correct training routine is followed conscientiously. Usually nothing good comes easy. Many boxing champions have reached the top only after heartbreaking experiences. Had they quit when discouraged, they never would have made it.

Natural strength is not essential. An individual who is not blessed with it can—with ambition and hard work—surpass many who are. People who do have talent often do not develop it, and it withers away through disuse. A strong, healthy person who ignores the rules of nature will eventually pay for his neglect.

The Diet

Rocky Marciano was one of the most determined boxers I've ever known. He would train and train, and when he was finished training, train some more. No athlete ever took better care of himself than Rocky, and that was the difference in the close ones. He was willing to make any sacrifice to win the title. His kind of conditioning marks the champion in any sport.

The goal and method Rocky set for himself supply the key needed for success in any field: *Find out what has to be done, and then do it.* The majority of us will reap benefits only in proportion to the amount of effort we put into the goal we are seeking.

The first step in developing our bodies is to see that we eat correctly. To insure good health we have to have the right food at the proper time. Before the coming of the white man, the natives of the Hawaiian Islands never used a toothbrush, and yet had perfect teeth. However, when they were "blessed" with civilization—which changed their former diet of fruit, fish, and roots to one of pastries, candy, and overly processed foods—their health soon took a turn for the worse. Their once-clear complexions became blotchy and acned. Their teeth, once pearly white and free of cavities, lost their sparkle and in many cases became ridden with caries.

Eating plain, natural foods whenever possible will greatly raise our standards of health. It is important to those who wish to maintain good health to give up candies, sodas, and such devitalized foods as white flour and the cakes and pies made from them. Alcoholic beverages must also be avoided. These foods supply us with little of the things we really need. For the most part they slow us down and add to fatigue.

Use this list to determine what foods you should eat:

POOR	GOOD
White bread	Whole-wheat bread, pumpernickel
Refined cereal products	100% whole-grain cereals
Cakes, pies, cookies	Cakes made from whole-wheat or graham flour
Candies and sweets	Raisins and honey
Sodas	Milkshakes

Whenever preventative measures are available, there is no excuse for run-down physical condition. Our cities are crowded with individuals who are growing old before their time, and to a great extent constant misuse of the body is to blame. These haggard-looking people are tired and worn-out. Their bodies are flabby, their posture is poor, and their teeth are decayed. They took no care to prevent these things from happening, and they are doing nothing to correct them. And these conditions *can* be corrected. If you have been guilty of incorrect diet and poor living habits, now is the time to reform. You will notice a favorable change within a few weeks.

Here is a good, typical weekly diet:

MONDAY

Breakfast	Orange juice (freshly squeezed); oatmeal with milk or cream; two scrambled eggs (in butter); buttered whole-wheat toast; warm milk flavored with chocolate syrup.
Lunch	Bowl of vegetable soup; lettuce-and-tomato sandwich on pumpernickel bread; glass of milk; graham crackers spread with honey.
Supper	Half grapefruit; roastbeef (large slice); pear-and-lettuce salad; fresh vegetables (carrots and peas); baked Idaho potato; pumpernickel or whole-wheat bread; stewed prunes; hot cocoa (made with milk).

TUESDAY

Breakfast	Tomato juice; bowl of whole-wheat flakes cereal (sprinkled with raisins); cream or milk; poached eggs on whole-wheat toast; hot chocolate (made with milk).
Lunch	Half grapefruit; vegetable cream-cheese on pumpernickel; milkshake with graham crackers.

Supper	Fresh-fruit cocktail; two large broiled lean lamb chops; creamed spinach, buttered beets; pumpernickel or whole-wheat bread; lettuce-and-tomato salad with olive oil and vinegar dressing; peaches and cream; hot milk with chocolate flavoring.

WEDNESDAY

Breakfast	Freshly squeezed grapefruit juice; cooked whole-grain cereal with milk or cream—sweeten with honey; two medium-boiled eggs; pumpernickel toast; hot chocolate made with milk.
Lunch	Cream-of-spinach soup; baked ham on pumpernickel with lettuce and slice of tomato; stewed prunes and apricots; chocolate-flavored whole milk.
Supper	Large glass orange juice (freshly squeezed); broiled steak; fresh peas, corn-on-the-cob; sliced pineapple; whole-milk cocoa.

THURSDAY

Breakfast	Pineapple juice, with ½ lemon juice added; oatmeal sweetened with honey, plus milk or cream; two eggs (any style); whole-wheat toast; hot milk with chocolate flavoring.

Lunch	Sliced orange; American cheese and lettuce and tomato on pumpernickel; milkshake with graham crackers.
Supper	Vegetable-beef soup; baked Virginia ham; baked yams in jackets (eat all) and broccoli; stewed pears; hot chocolate (made with milk).

FRIDAY

Breakfast	Fresh orange and grapefruit juice; whole-wheat flake cereal with raisins and milk or cream; two medium boiled eggs; whole-wheat toast; milk.
Lunch	Fish chowder; vegetable plate; Jello with whipped cream; milkshake.
Supper	Half cantaloupe; baked mackerel; whole-wheat bread; baked potato and string beans; brown rice and raisin pudding; glass of milk.

SATURDAY

Breakfast	Prune juice (with lemon); cooked whole-grain cereal with milk, sweetened with honey; two soft-boiled eggs; whole-wheat toast; hot chocolate milk.
Lunch	Green pea soup; cold roast beef and tomato on pumpernickel; milk with whole-wheat cookies.

Supper Tomato juice (lemon added); roast leg of lamb; string beans, mashed potatoes; combination salad; hot chocolate made with milk.

SUNDAY

Breakfast (brunch) Large grapefruit juice (fresh); whole-grain flake cereal with raisins and milk; two eggs, any style, with Canadian bacon; hot cocoa made with milk.

Dinner Fresh fruit cup; vegetable and lentil soup; roast turkey or chicken; spinach, squash, baked potato; lettuce-and-tomato salad with olive oil and vinegar dressing; sliced pineapple; milk and graham crackers.

This is an ideal weekly menu for the physical culturist of moderate means. Using it as an example, it will be easy to substitute foods of corresponding nutritional value. Good foodstuffs such as whole milk, whole-grain breads and cereals, and fresh fruits and vegetables will add immeasurably to your chances of quick and successful results.

Eating between meals dulls your appetite and prevents you from really enjoying your regular meals. Condiments and spices are not good for the stomach. Iced water in the summer when one is overheated greatly shocks the body. Acid indigestion or heartburn are greatly encouraged by a diet rich in starch or acidy foods, such as breads, cakes, meats, candies, eggs, and so forth. We need those foods, but we must balance them with alkaline-producing foods such as fruits, vegetables, and milk. If you keep a high alkaline balance in your body, you will feel better and have a higher resistance to disease. You will not tire so easily and will be relatively free from gastric disturbances.

THE IMPORTANCE OF GOOD FOOD

Food is needed by the human body for three reasons: (1) *energy;* (2) *growth*—material to build and repair muscle cells; and (3) *upkeep*—material to regulate and protect the working of the system.

A motor and the human body both require energy to go. In the body the energy is derived from the food we eat. The more and harder work we subject our body to, the higher the demand for fuel or energy.

Fuel foods. These are mainly carbohydrates (starches and sugars) and fats which are found in the following foods:

Starches	*Sugars*	*Fats*
Bread	Molasses	Butter
Crackers	Honey	Cream
Cereals	Dried fruits	Lard
Tapioca	Sugar	Olive and corn oil
Spaghetti		
Potato		

Bodybuilding foods. These are necessary for replacing worn tissues and for furnishing material for growth. Protein is the common name for the food component which is used mainly by the body for tissue replenishing.

The main bodybuilding foods are:

Meats
Fish
Poultry
Eggs
Dried peas and beans
Gelatin
Whole-grain cereals
Milk
Cheese
Nuts
Lentils

Minerals. We need minerals to protect and regulate the processes of the body. The principal minerals and the foods they are found most abundantly in are:

Calcium	*Phosphorous*	*Iron*	*Iodine*
Milk	Cheese	Egg yolk	Sea food
Cheese	Egg yolk	Dried fruit	
Leafy vegetables	Milk	Leafy vegetables	
Egg yolk	Meat	Meat	
	Whole grains	Whole grains	

Vitamins. Vitamins are the mysterious elements found in all foods which are necessary for proper growth and health.

Vitamin A helps growth and vitality, protects against diseases of the eye, nose, throat and lungs, and certain glands.

It is found in such animal products as cod liver oil, cream, salmon, liver, butter, milk, egg yolk, cheese, and kidneys.

It is found in such vegetables and fruits as spinach, kale, peas, peppers, lettuce, broccoli, Swiss chard, tomatoes, snap beans, sweet potatoes, cabbage, bananas, carrots, yams, yellow squash, beet greens, brussel sprouts, oranges, pineapple, and asparagus.

Vitamin B is needed for growth and health. It stimulates the appetite. Its lack can cause disease of the nerves and restlessness.

It is found in such animal products as milk, egg yolk, liver, oysters, kidneys, brains, and lean pork.

It is found in such vegetables and fruits as broccoli, spinach, tomatoes, peas, cabbage, sweet potatoes, oranges, pineapple, bananas, peaches, plums, and grapes.

It is found in seeds or grains as wheat, corn, rye, oats, barley.

It is found in nuts, such as almonds, chestnuts, brazil nuts, pecans.

It is also found in legumes (plants which have nodules on roots): beans, lentils, dried peas, peanuts.

Vitamin C is needed daily, because it cannot be stored in the body for any appreciable length of time. It builds up resistance to infections and speeds up the healing of wounds and bruises. A lack of this precious vitamin can cause the notorious disease called scurvy.

It is found in the following foods: oranges, peaches, strawberries, onions, lemons, bananas, melons, potatoes (new), grapefruit, pineapple, green beans, fresh meats, limes, raspberries, green peas, cucumbers, tangerines, currants, spinach, beets, greens, apples, cabbage, rhubarb, and asparagus.

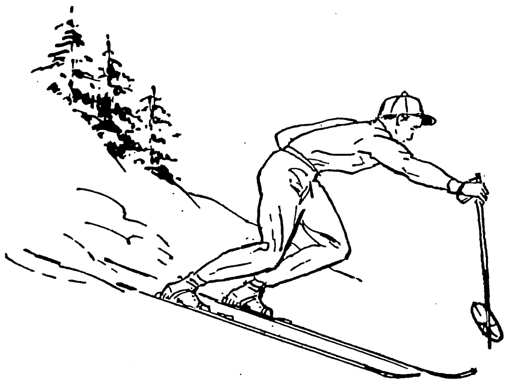
Vitamin D is needed to utilize calcium for making strong bones and is found in the following foods: cod liver oil, milk, salmon, egg yolks, butter, and oysters.

CHAPTER 3

The Use of the Body in Boxing

BY ROCKY MARCIANO

THE WAY IN WHICH AN ATHLETE uses his body is determined by the sport he's engaged in. A golfer, a skier, and a boxer use their arms, shoulders, and so forth in different ways, because each of them has a different object in mind. In the next chapter, Charley Goldman will present exercises designed to develop different parts of the body. But before we go into these exercises, I'd like to point out just how this development is related to boxing.



Skiing uses different muscles than boxing does.

No two boxers fight in exactly the same way. Each one has his own individual style. But generally speaking, there is a basic pattern to the way any boxer uses his body in the ring.

THE ARMS

Strong and well-developed arms play an obvious part in the sport of boxing. Offensively, it is the arms that search out our opponent's weak spots and deliver the punches that hurt him. The arms are the "middlemen" in boxing. They transmit the power of the body and the quick thinking of the brain into the gloved fists that do the actual damage. Strong arms help to deliver a fast, hard blow.

The arms have an important defensive function, also. When punches are thrown at you, you use your arms to absorb the shock or deflect it. Weak arms wouldn't be able to take this kind of punishment very long. Not only would they lose their punching power, but they would also lose their ability to protect the rest of the body. An arm-weary boxer can neither attack nor defend.

THE STOMACH

Have you ever stopped to admire statues of the gods in Greek and Roman mythology? What was the section of the anatomy that first caught your eye? Probably it was the abdominals. These are usually the most impressive part of a good physique. The stomach of a well-conditioned athlete has a corded or washboard appearance.

Strong stomach muscles and walls are as necessary to a boxer as armor plate is to a tank. The middle regions of the body are very vulnerable to an opponent's punches. They are a massive and usually stationary target. Behind those muscles are many sensitive organs that must be protected. A weak stomach can prove to be the downfall of any boxer. A chopping punch to the stomach can cause internal injuries to a poorly conditioned abdomen or can knock the wind out of a fighter, leaving him temporarily defenseless.

SHOULDERS

For effective punching the shoulders have to be both strong and pliable. This combination gives power and speed to the arms as they pivot from the shoulders. It takes many sessions of practice to get these muscles pliable, but the result is well worth it.

The shoulders are also used to block punches thrown at you. The "padding" must be tough and solid to take this kind of pressure, even when the shoulders are not bulky. Blows aimed at the chin are often stopped by the shoulders as a part of defense action.

THE CHEST

Men in the boxing profession can pretty well size up the condition of a newcomer by looking at his chest. If it is large and well-developed, it is almost certain that the boy is in good shape. If the chest region is flat and puny, the chances are that he won't be able to stand the rigors of the ring. If the chest structure is large, but the covering muscles are flat or flabby, it is a sign that the individual was gifted with natural strength but has not taken care of himself.

Chest muscles protect the lungs and heart, both vulnerable organs. The size of the rib-cage also determines, to a large extent, the breathing capacity of a boxer. A man with a small chest structure is apt to become winded easily. A healthy set of lungs in a well-developed chest is the motor center that supplies the endurance needed in a tough boxing bout.

THE NECK

The neck is a great shock absorber. When a boxer is clipped on the chin by a hard punch, he feels the jolt in his neck. A weak neck would finish the career of any boxer.

A strong, flexible neck is also necessary for avoiding punches aimed at the head. The weaker the neck, the more stationary the head is as a target. No boxer who is repeatedly and easily hit hard about the head will last long.

THE CALVES

The springboard—or "underpinning" as it is sometimes called in boxing circles—is the calf. In a boxing bout of any length, the legs perform thousands of movements—many more than are required of the arms. A boxer's calves have to last as long as the bout does.

If you've ever stood in a ring, you know how it feels beneath your feet. The average ring is well padded and somewhat soft to the touch. Feet sink in on this kind of surface. You could almost compare it to a runner sprinting on a mud track instead of a hard, cinder one. Padding like this will soon tire any individual with weak calf muscles and leave him an easy prey to an advancing opponent.

The calves are only two of the many muscles that make up the legs. But they are two of the most important ones. A boxer punches with his entire body. Springy calf muscles play a major part in catapulting a punch toward another boxer.

THE LEGS

In the sporting world, there is a common term used to describe fading athletes: "His legs are gone!" This means that he has lost the energy and power needed to coordinate the legs with the rest of the body.

The lower part of the human torso is used more than the other muscles of the body by the average man. Walking, standing, climbing, and so forth keep the legs in continual strain for a good part of the day. They need to be in good condition to support the rest of the body.

Footwork is an important phase of a boxer's trade in the ring. Notice how a skillful boxer will glide around or stalk his opponent. As he moves away from his opponent's leads by shifty footwork, he may suddenly spot an opening. He steps in quickly, braces his feet on the canvas, and with a pivoting movement of the legs in coordination with the trunk and shoulders drives his arm out like a piston. A thud—and the fight is over!

The legs are a key factor in other sports, as well. On the baseball diamond and the golf links the drive starts from the feet up. Working in unison with the rest of the body, the legs supply the blast of power that makes for home-runs and three-hundred-yard drives.

Although the fist delivers the actual blow that drops an opponent to the canvas in boxing, it is the pivoting and the driving from the legs that enable us to send out short, hard, and straight punches. If the legs are weak, a boxer is at a great disadvantage, both offensively and defensively.

THE BACK

Even padded suits can't do much to improve the appearance of a man who has flabby, underdeveloped, or rounded shoulders. When the muscles of the upper back are not properly exercised, they tend to discontinue their job of supporting the shoulders. This accounts for the careless, droopy posture of so many men today. There's nothing they can do to hide it. What they need is exercise.

The back of the average person is called upon to do innumerable tasks every day. Without a strong back, we tire easily. Unexpected emergencies may force us into sudden exertions—lifting, pulling, and so forth. If a weak back is strained in such efforts, it may mean suffering for days and sometimes for a lifetime.

The slender, flexible bands of muscle found in the upper regions of the back around the shoulder blades and at the base of the neck are usually the strongest muscles in the human body. These springy, wiry muscles greatly accentuate the average boxer's punching power.

The lower back must also be powerful and strong to add offensive force to infighting techniques and to help a boxer ward off the damaging blows accidentally landed above the kidneys and lower regions.

CHAPTER 4

Bodybuilding Exercises

BY CHARLEY GOLDMAN

THE UPPER ARM, BETWEEN the elbow and shoulder, is composed of two principal muscles: the *bicep* and the *tricep*. The lower arm, between the elbow and wrist, is composed of a network of smaller muscles. For the purpose of discussion I shall refer to this section as the *forearm*.

DEVELOPING THE ARM

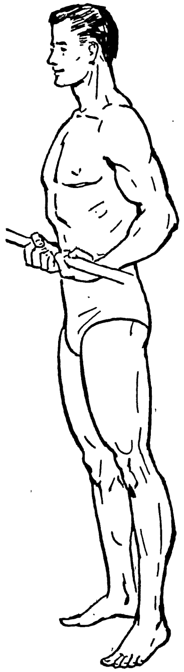
The biceps. The bicep is the best known muscle of the human body. Although there are approximately five hundred muscles in the body, people are more conscious of the two biceps than they are of the others. The bicep is located in the upper-front arm between the shoulder and elbow joint. Its function is to bring the lower arm up to the body, as in lifting and so forth.

EXERCISE NO. 1—BICEPS

(The Curl)

Take a barbell of a weight that can be handled with very little effort. This is very important.

1. Drop arms, palms facing outward, with weight directly in front of you, until stick rests on thighs.
2. Brace yourself, putting shoulders back squarely, chest out. Looking straight ahead, breathe in.
3. Bring object straight up. Touch shoulders, making sure elbows are not away from sides. Breath out.



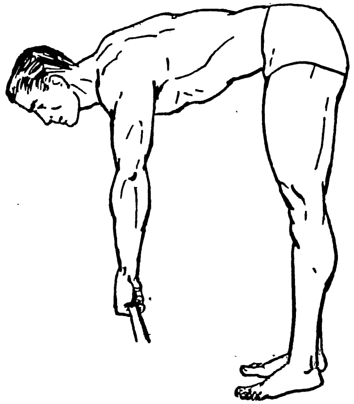
Curling with a barbell.

This exercise is usually called "the curl" by physical culturists. Make sure that you can handle the weight without any noticeable strain or tenseness. We want to start with a gradual routine and work up slowly. It is very important to obey *all* instructions, no matter how trivial or unimportant they may seem. All the theories are tried and tested and will point out to you the shortest way to safe development. It will also help if you look into the mirror when working out. This coordination between your mental and physical powers will aid immeasurably in your physical program.

EXERCISE NO. 2—BICEPS

(The Two-Arm Pullup)

1. Bend forward from the waist. Hold barbell at the center with both hands touching each other, palms away from body.
2. Pull weight up to chin, breathing in.
3. Return arms to original position, breathing out.



The two-arm pullup.

EXERCISE NO. 3—BICEPS

(Reverse Curl with Dumbbells)

1. Take a dumbbell in each hand. Drop hands to sides, palms facing backward.
2. Draw weights up to shoulders. Keep palms facing away from body. Breathe in.
3. Return dumbbell to original position. Breathe out.

EXERCISE NO. 4—BICEPS

(Chinning on Bar)

1. Hang from bar, palms facing away from body, feet together, body straight but not tense.
2. Pull body up so that chin is over bar. Breathe in.
3. Return to original position, breathing out.

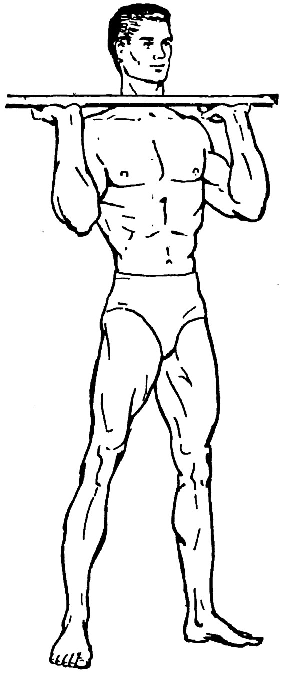
This exercise should not be attempted until you are in good enough condition to avoid overtaxing the body.

The triceps. The triceps are the muscles found on the upper-back arm, opposite the biceps. When well-developed they have a horseshoe appearance. These are the pushing muscles of the arms. They force objects away from the body.

EXERCISE NO. 1—TRICEPS

(Two-Arm Military Press)

1. Take barbell.
2. Stand erect, feet together, eyes straight ahead, chest out. Hold stick at shoulder level, palms facing outward.



Starting position for the two-arm military press.

3. Push weight directly overhead. Maintain military stance. Do not bend backward or look up. Breathe in.
4. Return weight to shoulder level, breathing out in motion.

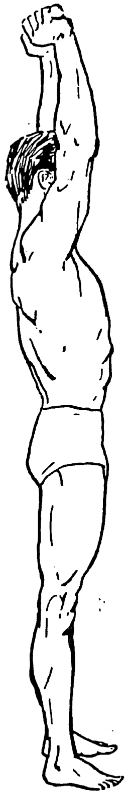
EXERCISE NO. 2—TRICEPS

(The Push-up)

1. Place two tall, strong peach baskets two to three feet apart, upside down.
2. Stand about three feet from center of baskets, feet together. Bend over and place one hand on each basket. Kick backward so that body is straight and supported only by arms and toes.

3. Dip down as far as you can between the two baskets. Breathe in.
4. Push back up as far as your arms will take you.

This exercise also builds up the chest and upper back muscles. If at first you find it too strenuous, do the exercise on the floor without the baskets.



Starting position for the French press.

EXERCISE NO. 3—TRICEPS
(*The French Press*)

1. Take a weight that can be lifted above the head without much difficulty.
2. Hold weight directly overhead with the body in "attention" position.
3. Allow elbows to bend so that weight sinks behind the head to about the base of the neck. Elbows should point upward.
4. Straighten out the arms, bringing the weight to original position.

The forearm. The forearm extends from the elbow to the wrist. The series of muscles that comprise this part of the arm do the work of turning the wrist, holding, squeezing, and so forth. This is a difficult section to develop, but it will respond to patience and correct exercise.

EXERCISE NO. 1—FOREARMS
(*The Windup*)

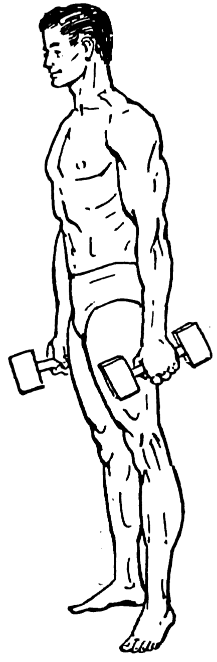
1. Take a broomstick or something similar that is free of splinters. Cut to two feet in length. Attach a mesh chain, sash cord, or clothesline (three feet long) to the center of the stick. Place a moderate weight at the other end of the chain or rope. Be sure to tie it securely.
2. Hold the weighted stick at arm's length. If you have trouble keeping your arms up, the weight is too heavy.
3. Turn the stick slowly, winding the weight up as far as possible.
4. Unwind slowly, keeping the arms extended, until all the chain or rope is off the reel.

If you find yourself tiring fast, reduce the poundage of the weight. This exercise will help you to develop both the wrists and the grip.

EXERCISE NO. 2—FOREARMS

(The Dumbbell Twist)

1. Take a dumbbell in each hand. Let the arms hang loosely at the sides.
2. Twist, turn, and otherwise manipulate wrist while holding the bells.



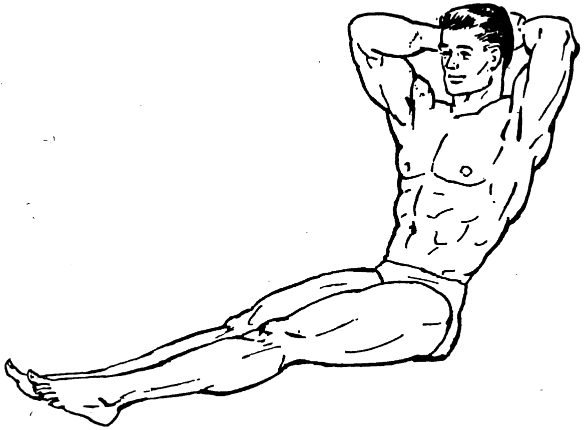
Starting position for the dumbbell twist.

There are a number of simpler exercises that will develop the wrists, hands, and forearms. Squeeze two sponge rubber balls in the hands until the muscles tighten. This can be done while doing roadwork. It is also helpful to try picking up heavy objects with the fingertips.

DEVELOPING THE STOMACH

Doing stomach exercises is not only a requisite to first-rate physical accomplishments, but is also a boon to general health. A strong stomach will keep the intestines in their normal place and will promote regularity in the eliminatory and digestive processes.

The abdominals are easy to develop. There is no excuse for bay-windows or skin-and-bone fronts.



Situps develop strong stomach muscles.

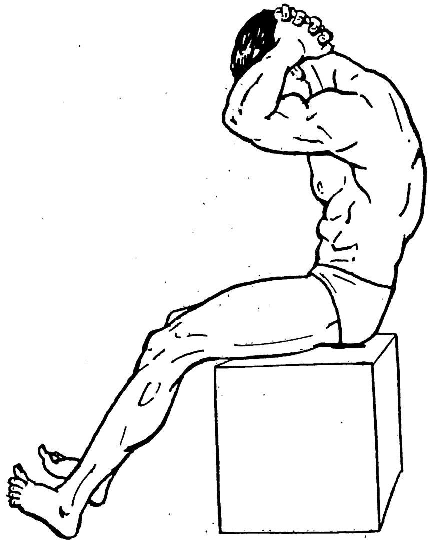
EXERCISE NO. 1—STOMACH

(*The Sit-Up*)

1. Sit on the floor, hands clasped behind the neck. Keep the legs flat on the floor.
2. Allow the upper trunk to sink back to a prone position. Breathe in.
3. Return to original position. Breathe out.

When this exercise becomes easy, resistance must be increased progressively. Sit on a milk case, hassock, or footstool. Place a heavy object over the ankles so that they cannot raise up while you exercise.

When this in turn becomes simple, try twisting the trunk from side to side while in number two position. If further resistance is needed, hold a weight at the base of the neck.



Make the situps more difficult by sitting on a box.

EXERCISE NO. 2—STOMACH

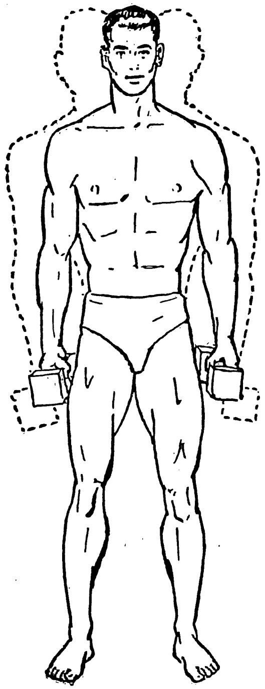
(*The Prone Fold*)

1. Lie flat on the floor, hands on hips.
2. Bring legs directly overhead and touch the floor above the head with the toes.
3. Return to original position.

EXERCISE NO. 3—STOMACH

(*The Circle Twist*)

1. Stand with heels together, hands on hips.
2. Twist and turn upper body in large circular motions, first to the left and then to the right.



The side-bend.

EXERCISE NO. 4—STOMACH
(*The Side Bend*)

1. Stand at attention with dumbbell in each hand.
2. Lean to the right and return to original position.
3. Lean to the left and return to original position.

DEVELOPING THE SHOULDERS

The two-arm press described in the arm-development section is an excellent shoulder exercise. Chopping wood and spading a garden are also fine developers.

EXERCISE NO. 1—SHOULDERS
(*Two-Arm Attention Movement with Dumbbells*)

1. Stand at attention, dumbbell in each hand held directly forward at shoulder level.

2. Keeping arms at shoulder level, bring them to the side of the shoulders. Push arms back as far as they will go, thus forcing the chest outward. Breathe in.

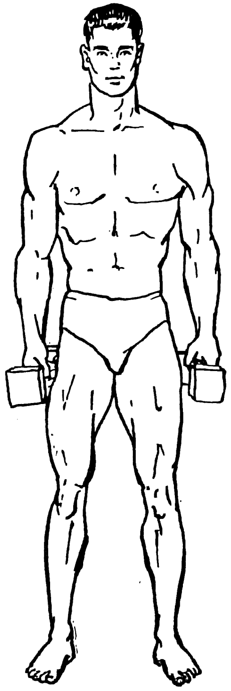
3. Return to original position. Breathe out.

EXERCISE NO. 2—SHOULDERS
(*Two-Arm Butterfly with Dumbbells*)

1. Hold a dumbbell in each hand, just touching the thighs.

2. Keeping the arms stiff, bring them out sideways until they are directly overhead. Keep eyes forward and breathe in while raising them.

3. Return slowly to original position. Breathe out.



Starting position for the two-arm butterfly with dumbbells.

DEVELOPING THE CHEST

The chest box contains the heart, the lungs, and other organs vital to the welfare of the body. When we exercise heavily, we breathe very deeply, forcing the lungs to draw in great quantities of air. When we steadily engage in strenuous labor or exercise, we place a constant demand on the air sacs or lungs to supply us with more and more oxygen. This increases the size of the lungs. The expanded lungs force the chest box out to make more breathing room, adding a well-rounded and manly appearance to the upper torso.

The main muscles covering the chest box are the pectorals and the serrati magni. The pectorals are those plate-like muscles that cover the chest. The serrati magni are those saw-teeth shaped muscles located on the upper side, just below the armpits.

We develop the chest internally by developing the lungs. We develop it externally by developing the muscles that cover the chest box.

The lungs are the filters or purifiers of the air we breathe. They also help cleanse some of the impurities in the bloodstream. These two balloon-like sacs nestled in the chest cavity take in good air in the form of oxygen and expel wastes in the form of carbon dioxide.

Developing the chest region calls for heavy-duty athletics or exercises that require deep and forceful breathing. This kind of training makes use of the legs also, because the legs contain more than half the weight of the average body.

EXERCISE NO. 1—CHEST

(*Roadwork*)

1. Try to do roadwork about three times a week. Wear long woolen underwear if possible to absorb perspiration. Get out into the hills and dirt roads if you live in the country, or into the parks or reservoir areas if you live in the city.
2. While running or jogging, breathe deep and forcefully. Shadow-box to prevent the arms from becoming stiff. Bring along two sponge rubber balls to squeeze and develop your grip.
3. When beginning, run or jog slowly. Keep it up until you start to feel a little tired; then walk briskly for a while. If you still feel fatigued, wait. Don't force yourself to run when out of breath. Dress warmly and cover up at the completion of the jog, especially on cold, windy days.
4. When you complete your run, dry your face and go directly home. Don't wait around or lie down outdoors. Your resistance may be low, and you could catch a very serious cold. When home, lie down with your clothes off, shoes on. After you are fully rested and free from perspiration, gargle with an antiseptic solution and take a warm shower. Stay indoors for a while.

EXERCISE NO. 2—CHEST

(*Deep Knee Bend*)

1. Take a sandbag-on-a-stick heavier than the one used for the triceps exercise. Place it on the shoulders at the base of the neck, holding the handles with each hand.
2. Spread the legs a little wider than the shoulders. Squat down with the feet flat on the floor. Breathe in.
3. Rise up, breathing out as you do.

EXERCISE NO. 3—CHEST

(*The Prone Dumbbell Lift*)

1. Lie flat on your back, a dumbbell in each hand, arms straight out at the sides.
2. Keeping the arms stiff, raise the arms above the chest until the bells touch. Breathe in.
3. Lower the bells to original position. Breathe out.

EXERCISE NO. 4—CHEST

(*The Prone Press*)

1. Take medium-weight sandbag-on-a-stick, slightly heavier than the one used for the military press.
2. Lie down on covered floor or, if available, a low, flat bench.
3. Place weight on chest, gripping it with both hands.
4. Force weight straight up.
5. Lower slowly to original position.

DEVELOPING THE NECK

EXERCISE NO. 1—NECK

(*The Neck Snap*)

1. Stand at attention.
2. Turn head sharply to the left and then back.
3. Turn head sharply to the right and then back.

EXERCISE NO. 2—NECK

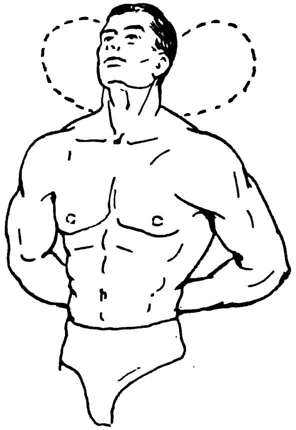
(*The Neck Twist*)

1. Stand at attention with hands behind back.
2. Rotate head in circular motion from left to right.
3. Rotate head in circular motion from right to left.

EXERCISE NO. 3—NECK

(*The Bridge*)

1. Lie flat on mat.
2. Bring feet up so that they touch the floor and are near the hips.



The neck twist.

3. Pushing with the soles of the feet, force the body upward, so that only the back of the head and the soles of the feet touch the floor.

This is an advanced exercise. It should be attempted only after preliminary exercises have improved the general condition of the body.

DEVELOPING THE CALVES

EXERCISE NO. 1—CALVES

(*The Toe Rise*)

1. Take a sandbag-on-a-stick of moderately heavy weight. Bring to position in back of neck, holding with one hand on each side.
2. Rise up on toes as far as possible. Breathe in.
3. Return to original position.

For greater benefit from this exercise, place a flat stick on the floor and put toes on it, keeping the rest of the foot on the floor. General exercises, such as running and walking, will also help to develop the calves.

DEVELOPING THE LEGS

In contrast to the calves, the thighs are relatively easy to develop. All in all, the legs still require a great deal of hard, earnest effort. But persistent and correct exercise will pay off.

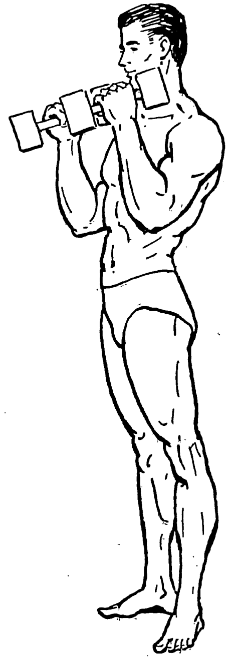
The legs of the well-developed, all-around athlete are usually long and smooth, not bulky and chunky. Often the legs of fighters or distance runners are even skinny or wiry, because they are constantly used without the proper rest needed to build tissue. However, the legs of these men become well proportioned after sufficient rest.

Varicose veins are the result of abuse of the legs, plus improper diet and lack of rest.

EXERCISE NO. 1—LEGS

(*Deep Knee Bend with Dumbbells*)

1. Stand straight with dumbbell in each hand at the sides of the shoulders.
2. Squat down and support yourself on the toes. While down, raise dumbbells to arm's length overhead, keeping your balance.
3. Return to standing position, keeping arms overhead. When upright, return bells to shoulder level.



Starting position for deep knee bend with dumbbells.

EXERCISE NO. 2—LEGS

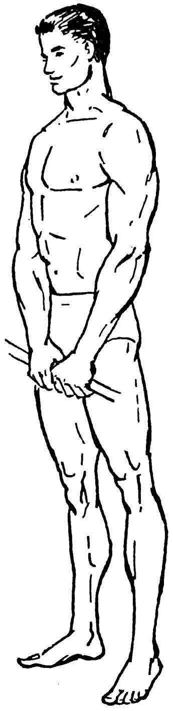
(*The Half Squat*)

1. Straddle a sandbag-on-a-stick of moderately heavy weight.
2. Squat down. With one hand in front and one hand in back, pick up stick. Stand straight.
3. Squat down about halfway. Breathe in.
4. Return to standing position, breathing out in the process.

DEVELOPING THE BACK

Many exercises give shapeliness and strength to the back. Some of the exercises already given have developed the back along with other parts of the body. For example, although the two-arm military press is primarily an arm builder, it calls upon the back for support. When you attempt the press, you hold the weight at shoulder level. Then you brace yourself for the overhead push. This causes you to tighten the side and back muscles.

There is a swivel-like section in the region of the hips, lower abdomen, and back. This section is supported by muscles native to the region we have just discussed. If it were not for the supporting action of these muscles, your body would bend like a slender stick trying to hold up a heavy weight.



Keeping arms straight is important in the dead lift.

EXERCISE NO. 1—BACK

(*The Dead Lift*)

1. Stand straight, feet one and a half to two feet apart, with a moderately heavy barbell on the floor in front of you.
2. Keeping legs stiff, bend down and grasp weight.
3. Keeping legs stiff and back tense, straighten up and lean backward as far as possible. Keep shoulders squared.

EXERCISE NO. 2—BACK

(*The Dumbbell Swing*)

1. Stand with legs two feet apart, dumbbells in between the feet.
2. Bend down, grasp dumbbell in each hand. Keep legs stiff.
3. Swing arms backward over head as far as you can. Keep legs and arms straight.

CHAPTER 5

Planning A Schedule

BY ROCKY MARCIANO

SO FAR WE HAVE DISCUSSED physical fitness, shown how it is related to boxing, and outlined exercises that will properly develop the main sections of the body. Now it is time for a more concrete step—planning your own bodybuilding schedule.

The way in which you make use of the exercises presented by Charley Goldman is just as important as the exercises themselves. They have to be organized in a definite, progressive pattern. Without a correct schedule, they may cause more harm than good.

It is best to schedule three exercise periods a week, each at least a day apart to allow the internal organs to rebuild the tissues. A day of rest will also prevent you from going stale due to overtraining. Monday, Wednesday, and Friday make a good training plan. With this schedule, weekend activities won't interrupt your routine.

I have no way of knowing the exact physical condition of those of you who are about to begin this bodybuilding program. Some of you may be able to begin with a fairly rigorous schedule. Others would do best to start off very slowly. It's more important to avoid beginning with too heavy a schedule than it is to avoid beginning with too light a one. A light schedule can be adjusted in time without any trouble. A heavy one can cause damage if you're not ready for it.

Suppose I outline the physical condition of an average bodybuilder—Pete Smith. I'll set up a schedule for Pete, and you can adjust your own schedule according to the way your condition compares with his.

Pete is a lean six-footer who weighs about 137 pounds. He has never gone out for the athletic squads of his high school because his strength and weight weren't up to it. However, in intramural sports he does as well as the average participant. He would like to build up his strength and weight, but he doesn't know how to go about it. The coaching staff at school is too busy with the athletic squads to spend much time with Pete and other boys like him. Pete doesn't know anything about exercises or proper diet. Manual labor is impractical for him, and he doesn't have

the money to spend on the super-development ads he sees in the papers and pulp magazines.

Then he comes across this manual. First he reads it slowly and carefully from cover to cover. He builds a set of dumbbells as described in Chapter One. They weigh five pounds each. Then he makes two sets of sandbags-on-sticks, one of fifteen pounds, the other twenty-five pounds. When he has a little spare time, he makes a pulley set for some extra exercise on his day off.

He sets aside an hour each Monday, Wednesday, and Friday for a thorough workout. The first week he starts with five movements or repetitions for each of the light-muscle exercises and ten repetitions for the heavy-muscle ones. Each week he adds another repetition to each exercise. He continues this procedure until the count reaches ten repetitions for the light muscles and fifteen for the heavy ones. In the fifth week he finds that the exercises are giving him little resistance.

In order to continue his progress, he adds more weight to his apparatus. Working with the new weights, he begins his count at five and ten again. When he reaches ten and fifteen, he adds still more weight and goes back to five and ten repetitions. This method is continued throughout the course.

Pete follows the diet outlined in Chapter Two as closely as possible. He also strives to get nine hours sleep every night.

On Tuesdays and Thursdays, Pete takes a little run in the country, breathing deeply and avoiding over-exertion. He realizes how foolish it is to strain or rush himself.

Pete's schedule for Monday, Wednesday, and Friday looks something like this:

First Week

Exercise	*Title*	*Weight*	*Repetitions*
No. 1—Biceps	Curl	15	5
No. 2—Biceps	Two-Arm Pullup	15	5
No. 3—Biceps	Reverse Curl with Dumbbells	5–5	5
No. 4—Biceps	Chinning on Bar	—	5
No. 1—Triceps	Two-Arm Military Press	25	5
No. 2—Triceps	Push Up	—	until tired
No. 3—Triceps	French Press	15	5
No. 1—Forearms	Windup	5	5
No. 2—Forearms	Dumbbell Twist	5–5	until tired
No. 1—Stomach	Sit Up	—	until tired
No. 2—Stomach	Prone Fold	—	until tired
No. 3—Stomach	Circle Twist	—	until tired
No. 4—Stomach	Side Bend	5–5	until tired
No. 1—Shoulders	Two-Arm Attention Movement with Dumbbells	5–5	5
No. 2—Shoulders	Two-Arm Butterfly with Dumbbells	5–5	5
No. 1—Chest	Roadwork	—	Tuesdays and Thursdays
No. 2—Chest	Deep Knee Bend	25	5
No. 3—Chest	Prone Dumbbell Lift	5–5	5
No. 4—Chest	Prone Press	15	5
No. 1—Neck	Neck Snap	—	until tired
No. 2—Neck	Neck Twist	—	until tired
No. 3—Neck	Bridge	—	Not attempted in first week
No. 1—Calves	Toe Rise	25	10
No. 1—Legs	Deep Knee Bend with Dumbbells	5–5	10
No. 2—Legs	Half Squat	25	10
No. 1—Back	Dead Lift	25	10
No. 2—Back	Dumbbell Swing	5–5	5

Exercising in front of a mirror is always helpful, since it helps to keep your mind on your work. Don't neglect those exercise suggestions—squeezing rubber balls, lifting weights with fingertips, and so forth—that are not contained in the schedule above. They can be fitted into the routine at various times, whenever it is convenient.

PART TWO

COMMON-SENSE BOXING

CHAPTER 6

How to Begin

BY
ROCKY
MARCIANO

By "common-sense boxing" we mean boxing that is intended for the average boy—the boy who would like to be able to handle himself well according to the basic rules of the sport. It is not intended for those who wish to take boxing seriously. But even those who intend to make boxing their careers should find this treatment helpful. The facts presented here are basic. They form the foundation for professional as well as amateur boxing.

The Need for Sound Training

Most ring injuries and fatalities are brought on by the fact that one of the contestants is not in good shape. A boxer should not step into a ring unless he is in the proper physical condition. He should concentrate his training at such times on shadow-boxing, practicing punches, bag punching, and minor training activities. There is no body contact involved in this kind of training; therefore, there is little chance of injury. The same rules we set for body-building apply to boxing: (1) *Do not attempt anything you are not ready for;* and (2) *do not force yourself to continue when exhausted.* Boxing demands top condition at all times. Other sports may have time-out periods, but there are none in boxing.

No two boys can be taught exactly the same way. Everyone's bone and body structure is different. Every boy has his own way of running, jumping, and punching. Many a fine prospect has been ruined by an inept coach or trainer who tried to force his pupil to copy his or some other person's style.

Boxing, like most sports, demands a great deal of effort and practice. A conscientious student learns as time goes by. Top-notch trainers will admit that, given a pupil who has promise combined with a natural inclination to learn, it will still take from three to five years to make a good fighter of him.

Choosing a trainer is an important step. Good ones are hard to find. The fact that a fellow was once a boxer does not necessarily qualify him as a trainer. He may have been a poor competitor who did everything wrong. You wouldn't want him to pass his "knowledge" on to you. A

poor teacher will develop bad habits in you that will be hard to break. In the long run, these habits may cost you your career. If you are looking for a good trainer, go to the better gyms. Don't put your faith in a one-man coaching staff such as those usually found in small athletic clubs.

If you know of a trainer and he has several good boxers, the chances are that he knows his business. If he has only one boxer who has received recognition, there is a chance that the fighter may have developed in spite of, rather than because of, his teacher. Be careful to check thoroughly.

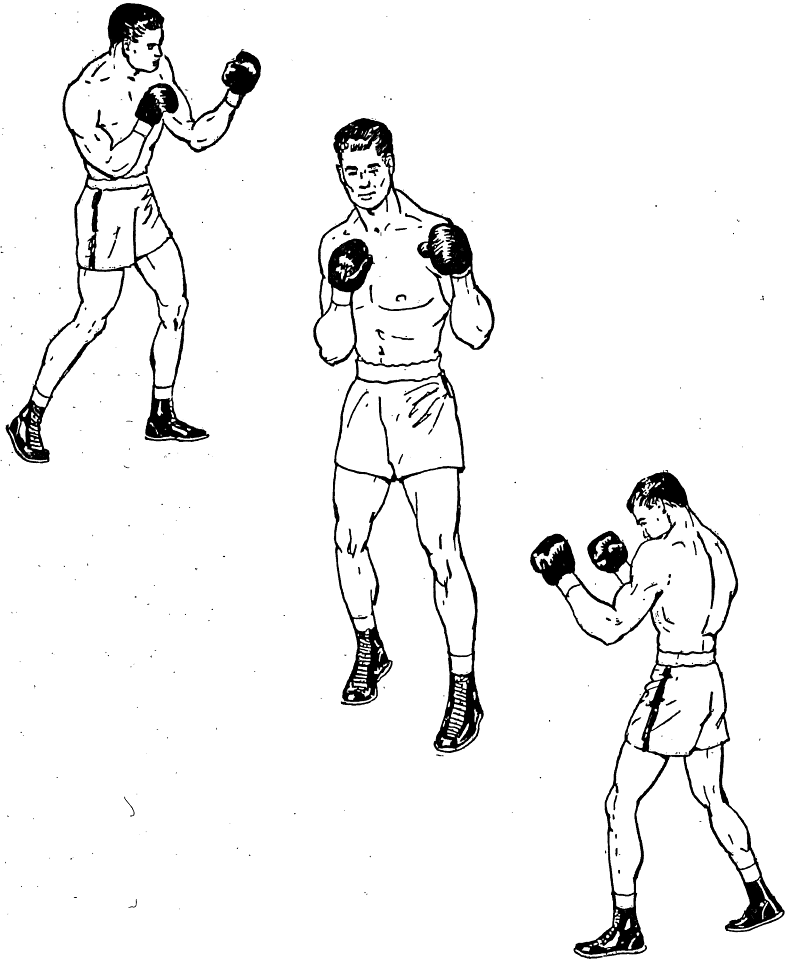
The Proper Stance

Proper stance is very important in the art of self-defense. The stance of a beginner will be vastly different from that of an advanced student or "pro." Beginners are all started with the same basic stance, what trainers call a "pose" position. This is done to give them proper balance. The hands and arms are arranged to give maximum protection for the limited amount of defense knowledge a novice possesses, while at the same time giving him maximum offensive positioning.

As a pupil advances, he finds out for himself—with the help of his trainer—better and more natural positions from which he can both attack and defend. Charley Goldman reduced the distance between my feet from thirty-six to twenty-four inches by joining my ankles with a piece of rope when I was shadow-boxing. Before that, my right foot was so far back that I was never in position to throw a second punch.

You can't judge an advanced boxer's stance by how close it is to pose position. Some "pros" appear to be doing everything wrong. They practically fight with their hands down. This may give the impression that these fighters are "wide open." But with proper footwork, timing, and experience, the unorthodox or unnatural boxer can avoid a good deal of punishment, while he draws an unwary opponent in, keeps him off balance, and counterpunches him with unerring accuracy. It takes years to develop this kind of ability, however. A beginner must start with the pose position. It will be wise to learn it thoroughly, since it is the foundation of any boxing course.

The pose position. In boxing we must start with our feet. This is known as footwork. The feet should be eighteen inches to twenty-four inches apart, depending on your height. The big toe of the left foot should point slightly to the right. The left foot should be forward, the right foot back. You should stand fairly straight with the weight of the body evenly distributed on the soles of both feet. The knees should be slightly bent, and the entire body should be completely relaxed with no feeling of tenseness whatever. Keep your hands up, elbows touching the hip bones. The left fist should be extended slightly in front of the body about shoulder level. The left shoulder should be hunched and raised slightly higher than the right shoulder to ward off right-hand smashes. The right fist should be somewhere



Three views of the proper stance.

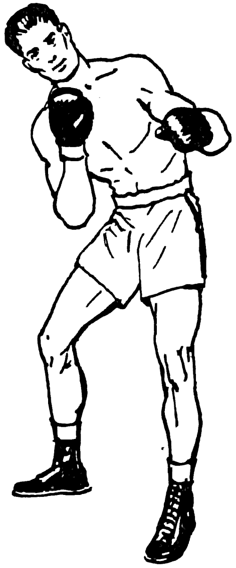
near the jaw to protect the face from your opponent's left hand. At the same time, it must be ready to drive straight out if it is needed offensively. Keep the chin down and snuggled into the dimple of your left shoulder. Or, to be exact, between the deltoid muscle of the shoulder and the pectoral muscle of the chest. The mouth should be closed and the teeth clamped. The eyes should be open and at all times on the opponent.

You must be able to glide along without too much effort. To determine the proper distance of the feet, try weaving and twisting the trunk from the waist up. If you can do this without danger of falling off balance, you can be reasonably sure that you have found the proper distance.

Try to move with the grace of a panther. If you want to move forward, slide your left foot up a few inches and then follow the same distance with your right foot. Don't make the mistake of bringing up your left foot and leaving your right foot behind. This will leave you practically dead in your tracks, an easy mark for a crafty adversary who can move and think fast.

To move to the left, move the left foot to the left and follow it with the right. Do the opposite to move to the right. To retreat, the right foot goes back first, followed by the left.

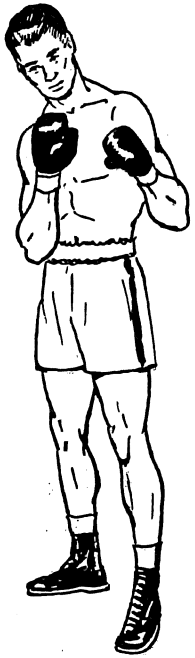
As you gain more experience, you will change your fundamental pose and develop your own style. When you are boxing a fellow noted for his right hand, move to his left or to your own right to keep away from his "Sunday punch." If you find yourself facing a southpaw, move to your left. You handle him exactly opposite to the way you handle an orthodox or right-handed opponent.



Knowing the proper retreat may save you from unnecessary bruises.

Boxing styles. The boxing style usually depends on the build or physique of the individual. The first style is designed for the tall, rangy, or lanky individual. He depends on speed and agility to outpoint his opponent. This type usually moves around, jabs a lot, and generally out-maneuvers his adversary. He may also develop terrific punching power because of the leverage of his long arms.

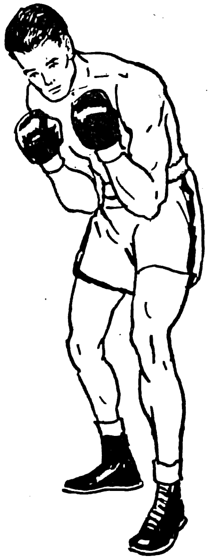
The other style is adaptable to the short, squat, or stocky boy who depends mostly on power and infighting to capture his decisions. He must be clever at bobbing and weav-



Stance for a tall, rangy individual.

ing. He must keep his hands close to his face to prevent counterpunching. He has to stay "inside," or close to his opponent. He is at a disadvantage because of his short arms, and very rarely is he able to box at long range against a long-armed adversary.

Mistakes to avoid. When you throw a left hand, keep your right hand up for defensive purposes. The reverse holds true when you throw a right. A common mistake of novices is to drop one hand when throwing the other. Watch yourself in the mirror to make sure you do not commit these errors.

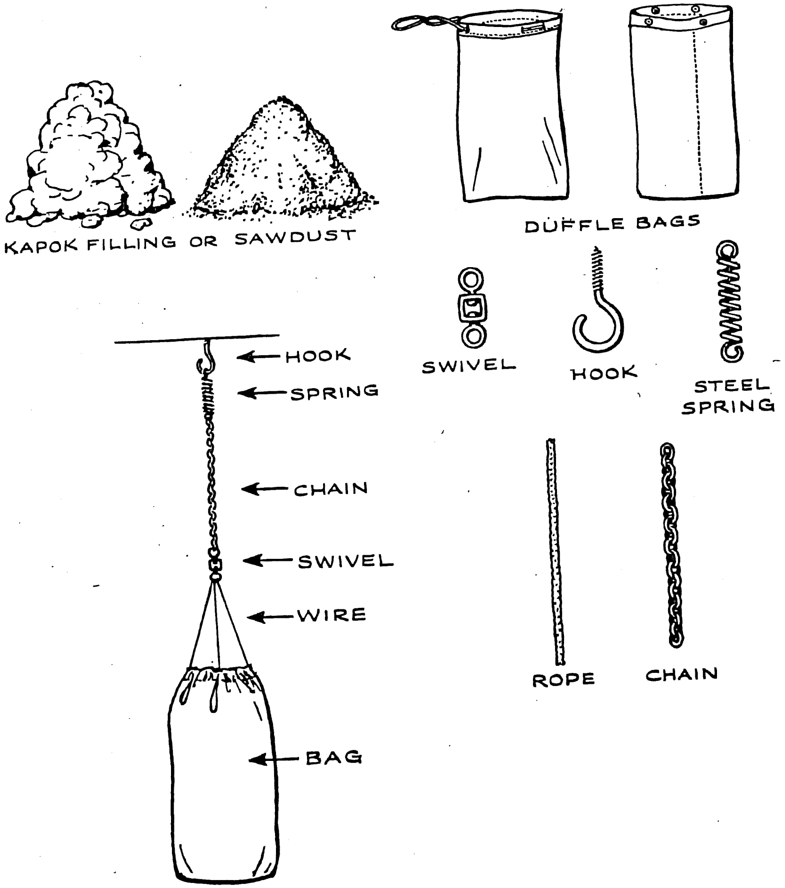


Crouch if you are short and stocky.

There should be no hopping or jumping in the ring. Some people mistakenly refer to these movements as footwork. Jerky movements only tend to tire you and keep you off balance. When you are hopping, you can not get set to send in a hard, fast punch. Your movements should be as smooth as possible—like waltzing. Relax while you look for an opening, but stay alert. Just before you throw a punch, tighten up slightly with your arms. This will make the blow solid.

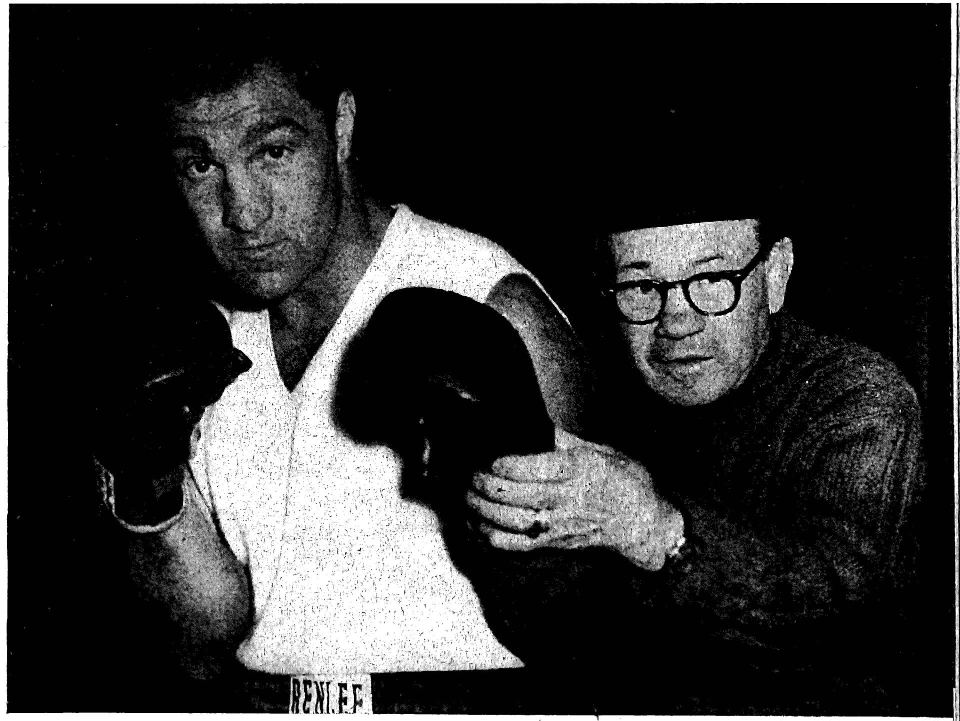
Making Your Own Punching Bag

In order to develop such punches as jabs, hooks, and crosses, as well as combination punches and punches from


KAPOK FILLING OR SAWDUST
DUFFLE BAGS
SWIVEL
HOOK
STEEL SPRING
ROPE
CHAIN
HOOK
SPRING
CHAIN
SWIVEL
WIRE
BAG

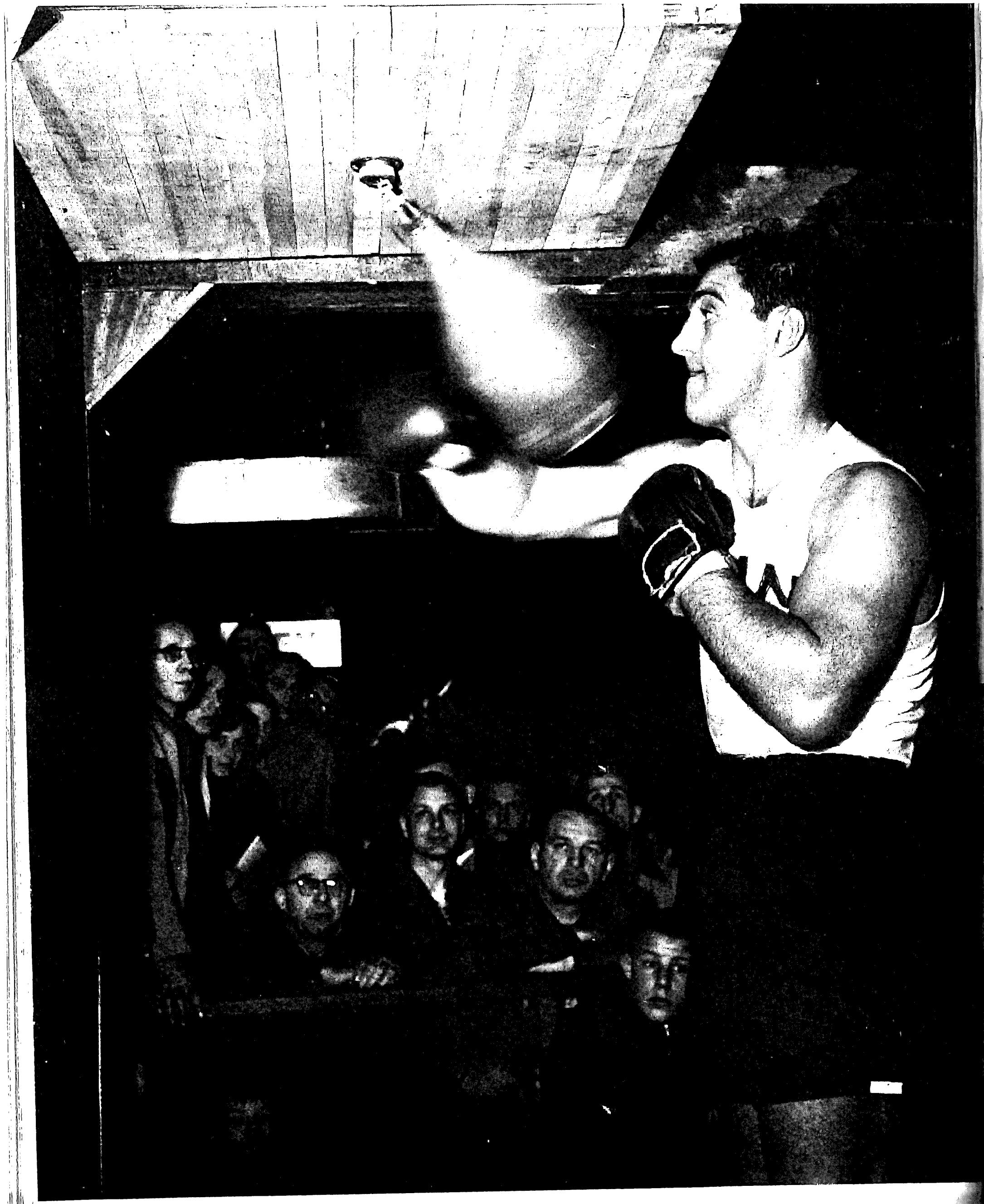
The equipment it takes for making a heavy bag.

different positions, it will be necessary for you to have a heavy bag. If you can't afford to purchase one and you have room for one at home, you can make one yourself at little expense.



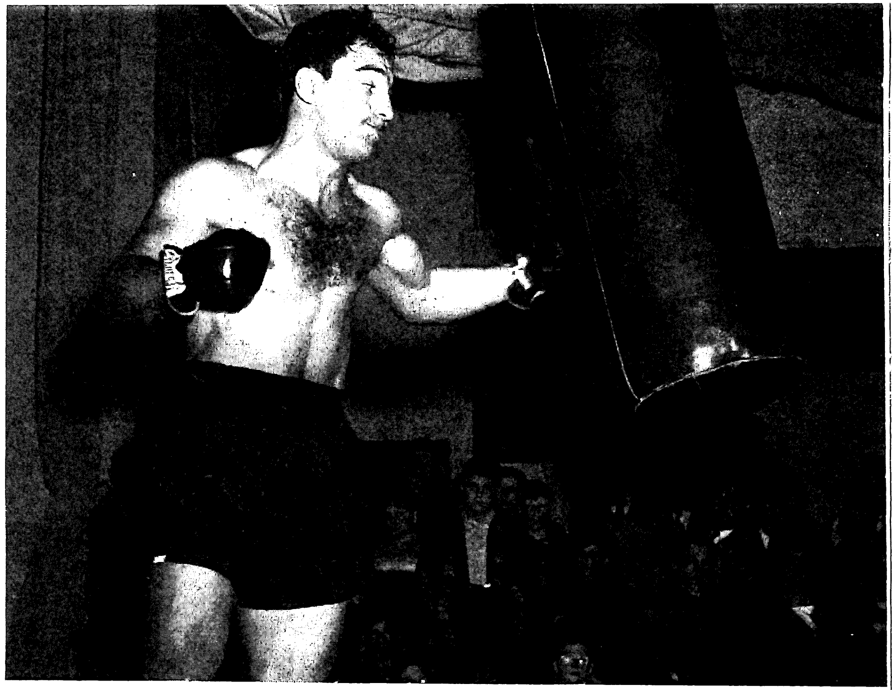
(*Above*) *Charley Goldman positions Rocky's left arm for jabbing or hooking.* (Photo by Bill G. Green)

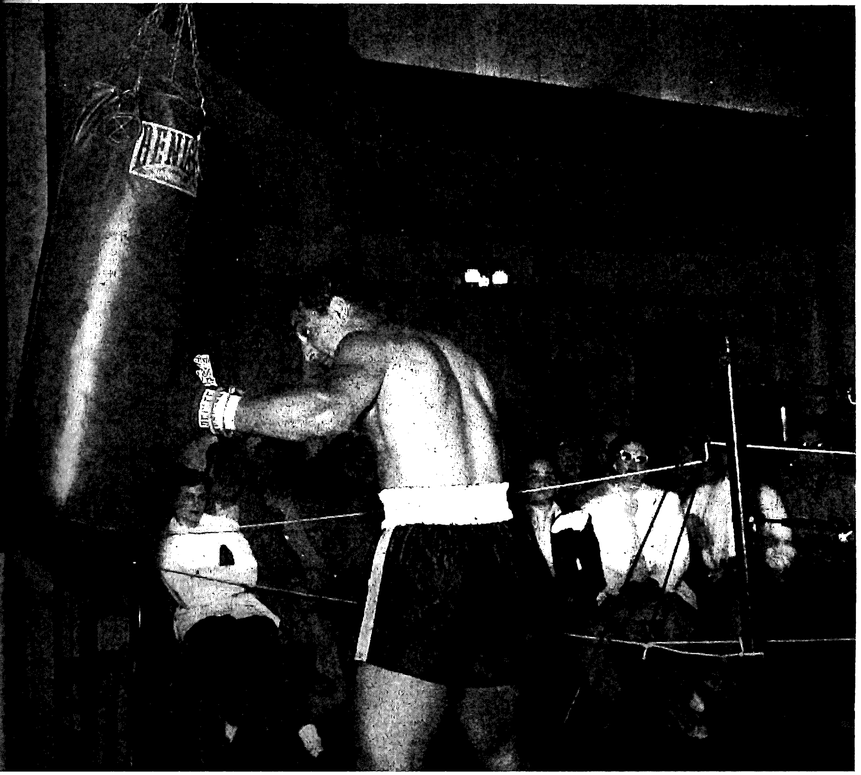
(*Below*) *Rocky watches intently as Charley applies hand wraps. Wraps afford protection to thumbs, knuckles, and wrists.* (Photo by Bill G. Green)

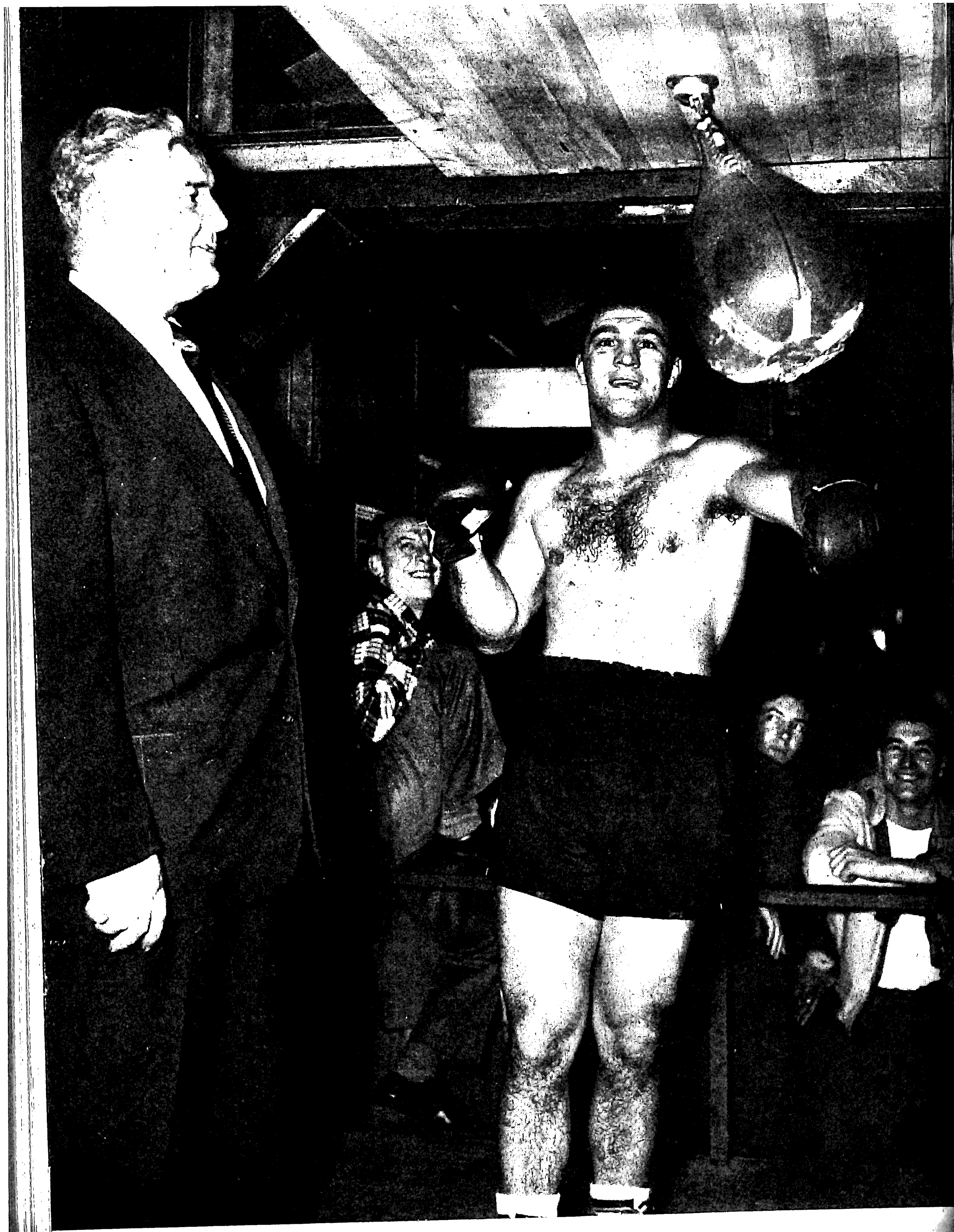


(Above) Admiring fans watch Rocky pound the light bag. (Photo by Holland Furnace Co. staff photographer)

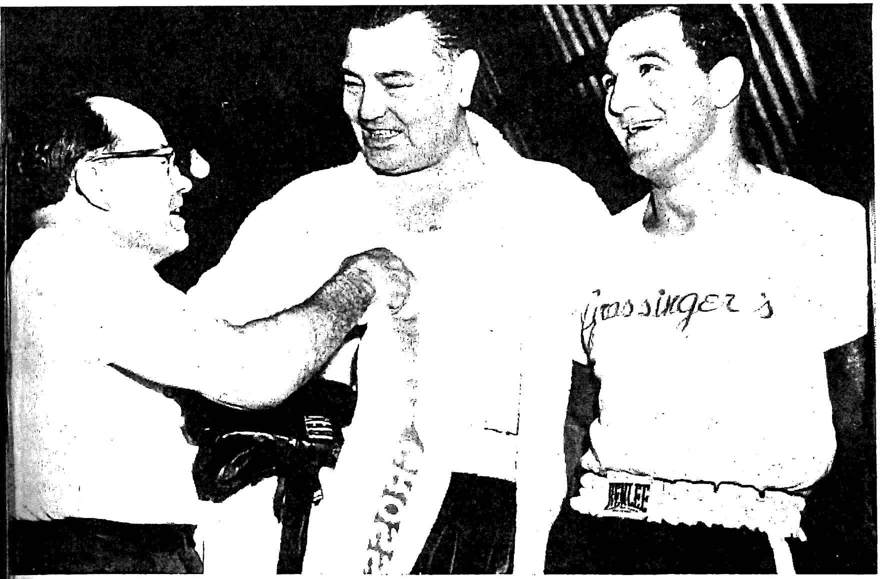
(Opposite) Training scenes of Rocky pummeling the heavy bag with a series of lefts. (Photos by Ted Howard, Grossingers)





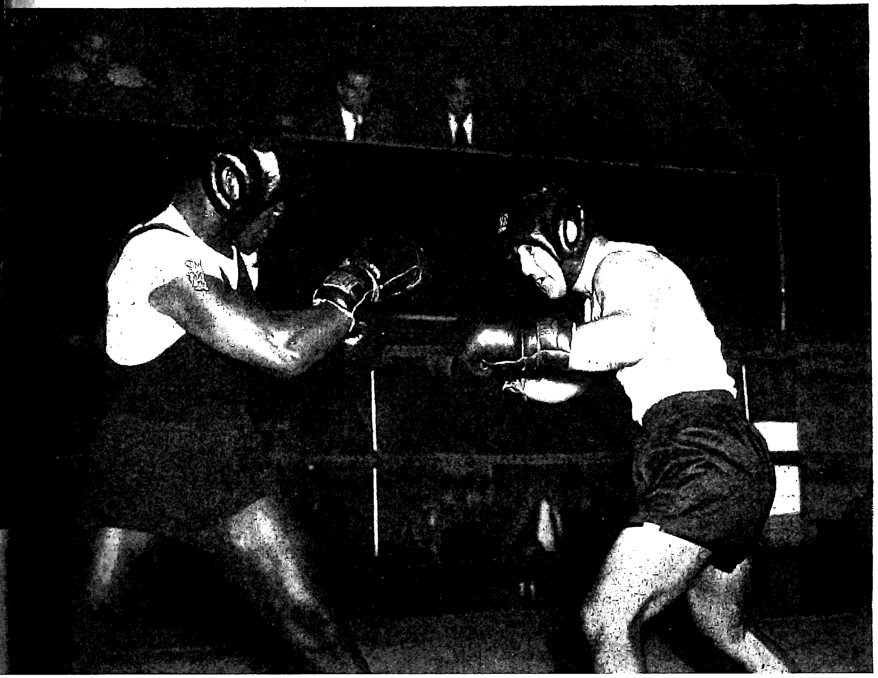


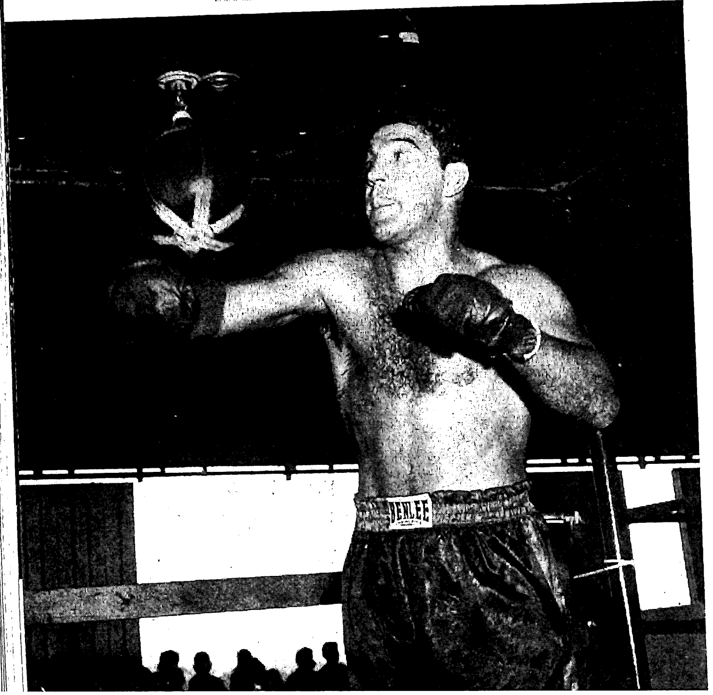
Former heavyweight champ Jim Braddock waits to see what Rocky's right cross will do to an already-battered speed bag. (Photo by Holland Furnace Co. staff photographer)



(Above) Taking a breather after a heavy gym workout are (left to right) Charley Goldman, Jack Dempsey, and Rocky. (Photo by Ted Howard, Grossingers)

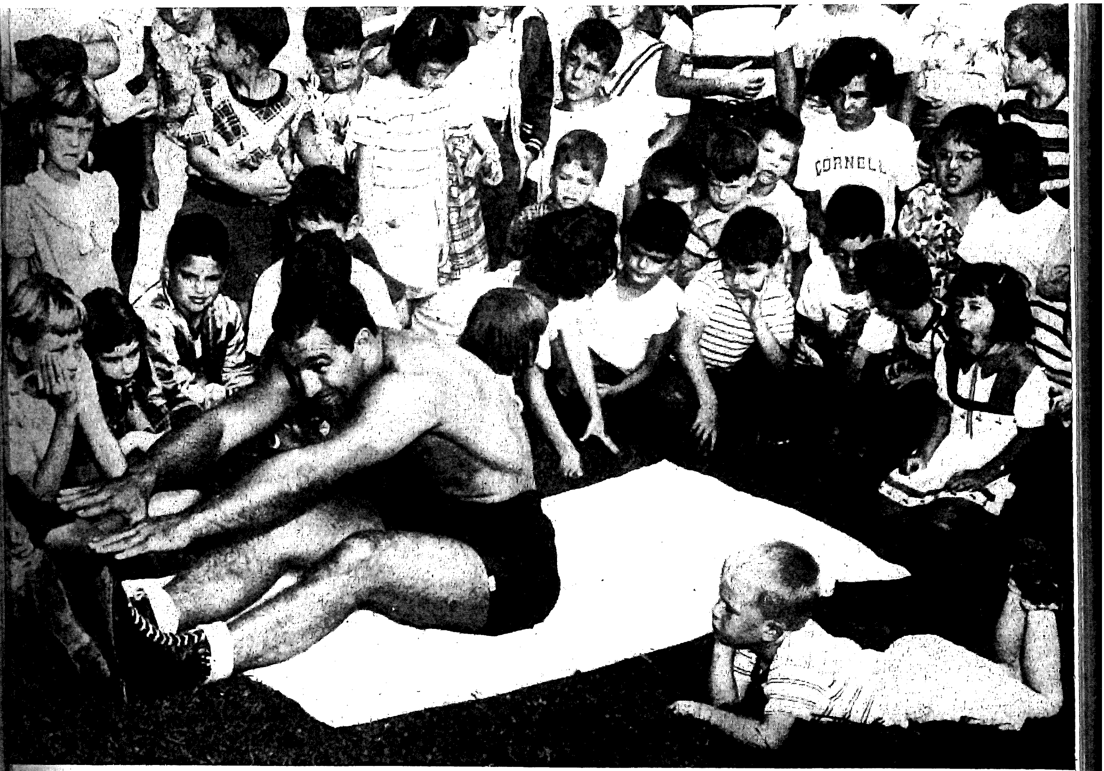
(Below) Rocky and an able sparring partner, Toxi Hall. Clever boxing is the aim here—with full sparring equipment. (Photo by Ted Howard, Grossingers)

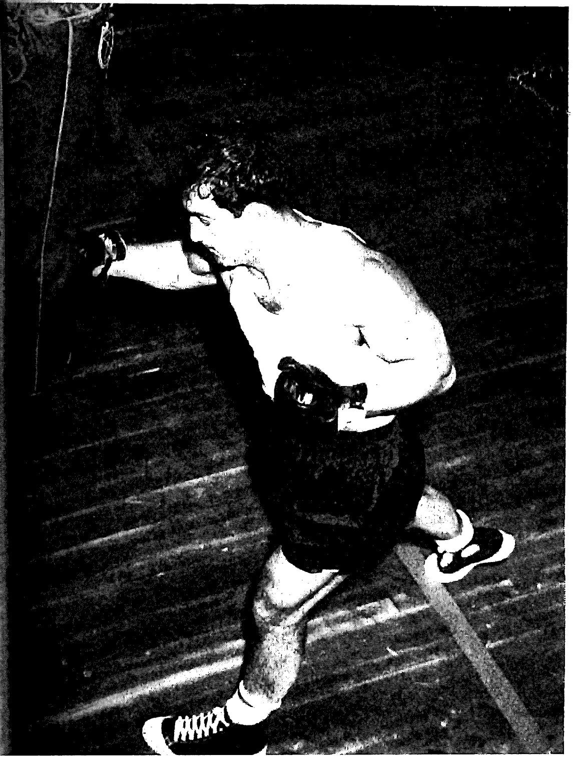




(Above) Rocky is joined for a snowy session of roadwork by Yogi Berra, New York Yankee catcher. (Photo by Ted Howard, Grossingers)

(Left) Skill, coordination, and punching speed are emphasized in workouts on the speed bag. (Photo by Ted Howard, Grossingers)

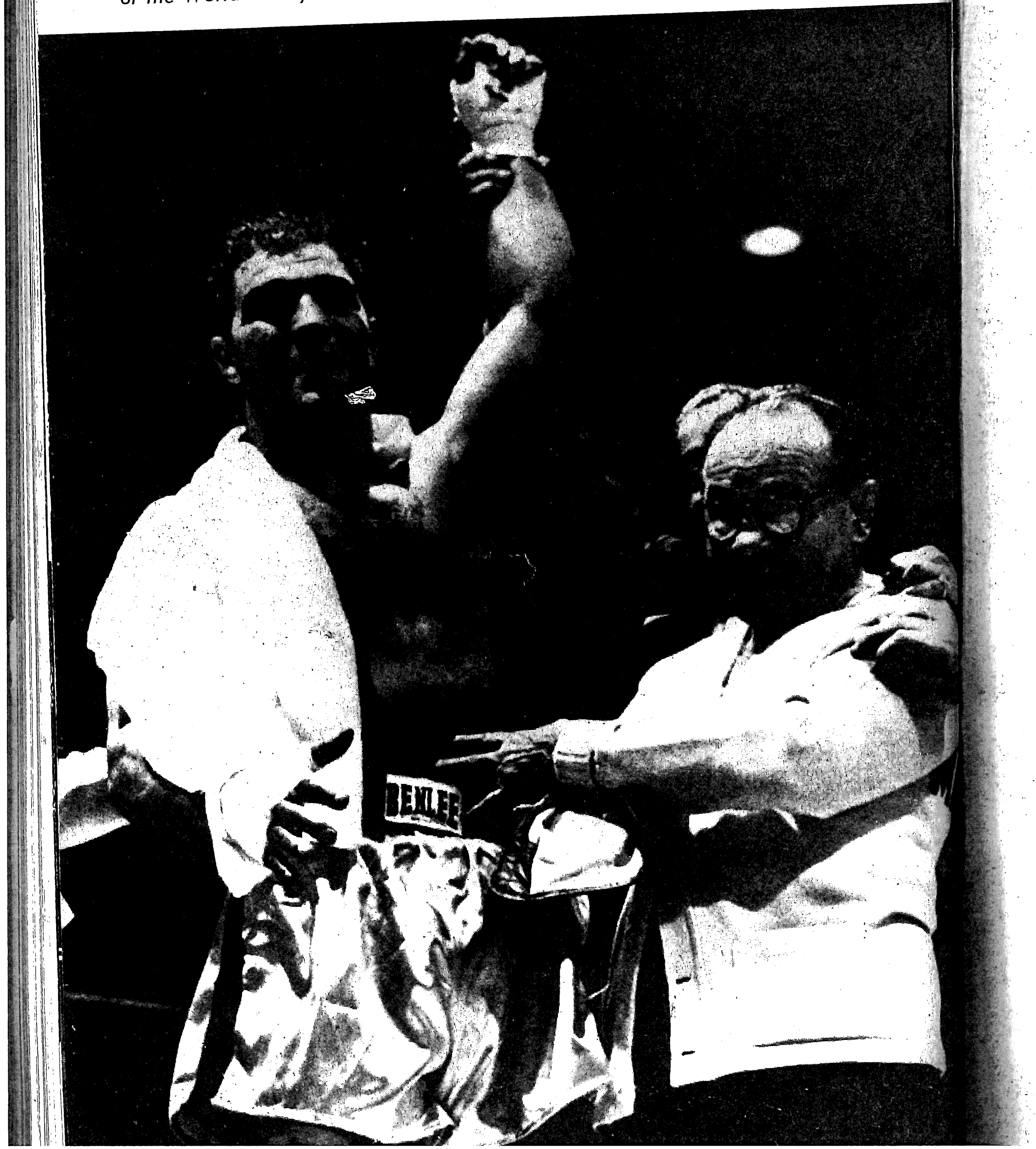




(Above) Eager youngsters watch Rocky as he trains for a title bout with Jersey Joe Walcott. (Wide World Photos, Inc.)

(Left) Described by Charley Goldman *as the best-conditioned, hardest-training fighter he has ever known, Rocky demonstrates that he means business with the heavy bag.* (Photo by Ted Howard, Grossingers)

Charley Goldman points with pride to the still-undefeated Heavyweight Champion of the World—Rocky Marciano. (International News Photos)



Purchase a couple of duffle-bags at your local army surplus store. New ones are preferred, but if you can only get used ones make sure they are free from wear spots and tears. Also purchase some sawdust, kapok, or some other filling similar in texture. Screw a strong swivel hook into an overhead board or beam. You will also need a strong, steel spring about six inches long and a chain or very strong rope. A chain is preferred.

Place the filling into the first duffle bag. Pack it down solidly, watering the material. Tamp it down with your feet. When the bag is filled almost to the top, take a one-foot-square piece of oilcloth, plastic tablecloth, or inner tubing. Place this on top of the packing and tuck the ends in over the filling. Then sew the bag up tight so that none of the stuffing can escape, even in the form of dust.

With the help of a buddy, place the first bag into the second and close it up. Use the chain or rope to attach it to the hook at the desired height.

Learning to Punch

When everything that can be said about boxing has been said, one fact will stand out above all the rest: *the best boxers hit the most and get hit the least*. This refers not only to the number of punches, but also to the strength behind them.

A boxer must first of all be in prime physical condition. He has to be able to give it out as well as take it. Second, he must become skilled at punching. This involves punching, defending against punches thrown at him, and counterpunching. These three factors are all closely related. It takes time and effort to master them. But once they have been mastered, a boxer is ready for any opponent.

All skilled boxers place different emphasis on these three factors. It usually depends on the build, the style, and the temperament of the individual. Every boxer has his favorite and most effective punch. Some prefer to punch; others become noted as counterpunchers.

But all have one thing in common. They have spent a great deal of time studying all the phases of boxing. They know all the moves and can, when the moment calls for it, use them. They can adapt themselves to different opponents because they have a wide range of knowledge and experience behind them.

The foundation for this experience is outlined in the next few chapters. How skilled you become in using this material depends primarily on yourself.

CHAPTER 7

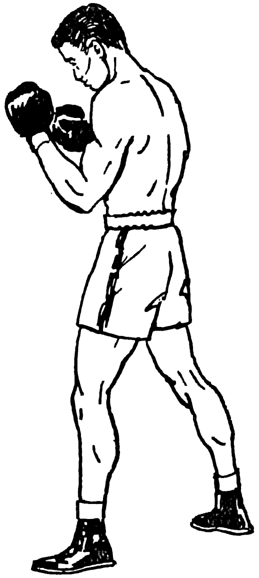
Punches to Develop

BY CHARLEY GOLDMAN

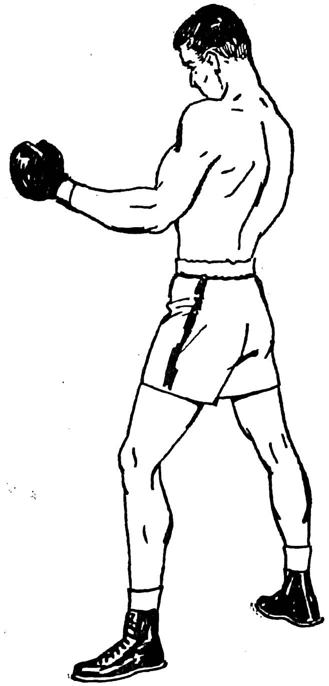
THE MOST IMPORTANT punch in the average boxer's repertoire is the left jab. It is not a knockout blow. Rather it keeps an adversary off balance and sets him up for such power punches as the right cross and left hook. A boxer who has good footwork coupled with an excellent jab is a tough man to beat. To beat the other fellow to the punch, a jab must be fast and accurate.

THE LEFT JAB

Position. Stand in pose position, head down, left foot extended a foot and a half in front of left side of right foot, right arm by side with fist close to chin. The left arm, held

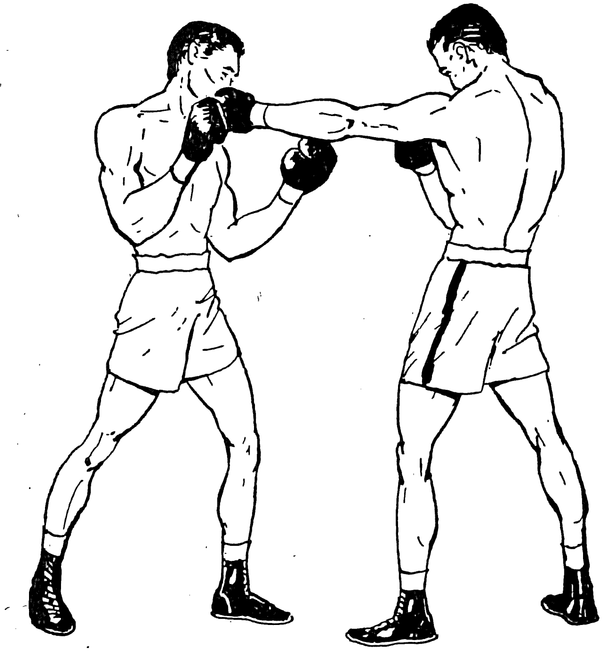


The left jab — pose position.



The left jab — starting the punch.

crooked, should be near side of body. Your fist should be extended a few inches in front of your body on a level with the left shoulder. Now thrust the left hand straight out, turning the fist so that the palm faces the floor when the punch is completed. As you send the left hand out, move the left foot forward and follow with the right foot a like distance. When you are moving forward, bend your trunk slightly to the right. This will help keep your chin out of the way of counter punches. Do not drop your right hand



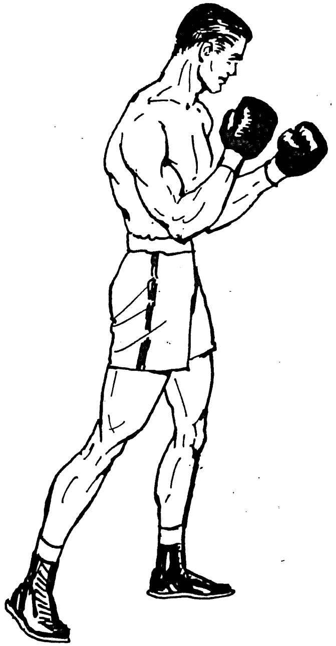
The left jab — connecting.

when you jab, or your opponent may counter with his own left. It is best to double jab, or send out two left thrusts in quick order. If your opponent does stop your first jab he may not be fast enough to get out of the way of your second one. Also it may help keep him off balance so that he can't counter. If you are not going to move forward and jab again, move to your right, keeping your hands up! Do not bring your head up or pull out "to see what's going on." To find an opening for a jab you must sometimes feint to cross up your opponent so that he relaxes his defense long enough for you to deliver your punch.

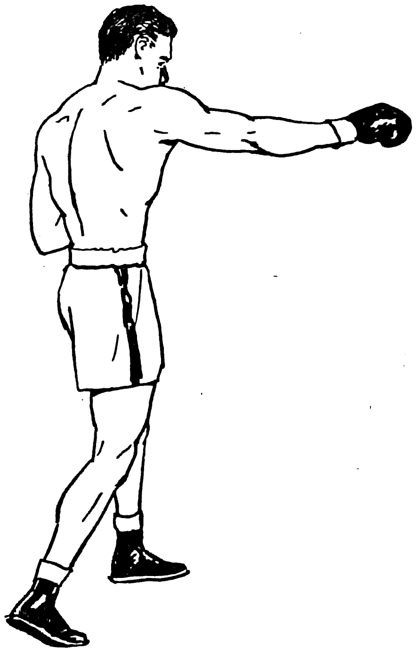
THE RIGHT CROSS

The most powerful punch in the average boxer's bag of tricks is the right cross. Delivering a right cross correctly requires perfect timing and coordination. This can only be attained by continuous practice. You must also be very careful not to lead with your right hand. Making this mistake as a beginner could prove disastrous, for if the punch is missed you may be so much out of position that you will be wide open for counters. It is always safer to send a left out first before crossing with a right.

Position. To deliver the right cross correctly, assume the pose position again—left extended in jab position, right fist near chin, elbow near side and pointing toward floor. Throw the jab out, stepping out with left foot simultaneously. Before it reaches its mark, drive your right fist straight out, (do not pull fist back even a fraction) twist your body to the left, pivoting on the sole of your right foot. As you pivot, get plenty of push and snap from the right side of your body up from the foot through the legs and hips and make sure it is capped off by plenty of snap from your right shoulder. This power is accentuated by the coordination of the body, which is sometimes described in other sports as the "follow through" motion. As the fist goes out, the palm—which originally faced the left—turns so that when the blow is completed, the palm faces the



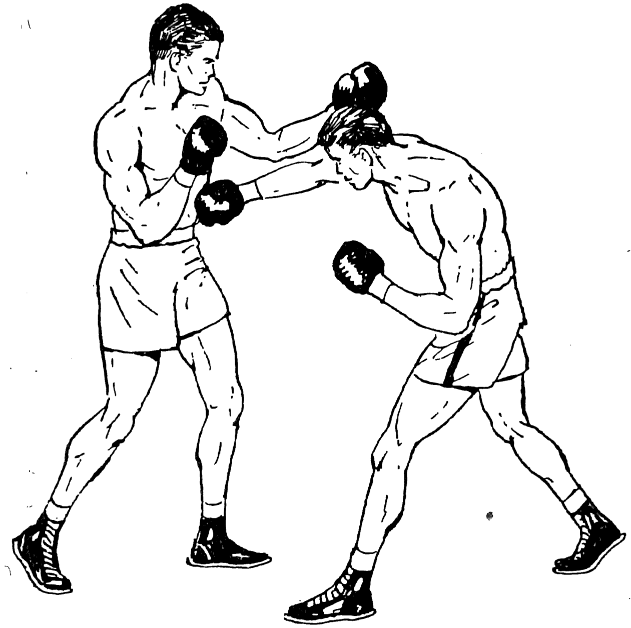
The right cross — pose position.



The right cross — completed.

floor. Make sure that when the right lands, your left hand goes back to its natural defensive position on your left side. Not only will the left hand by the side of the chin prevent counters, but it will also serve you offensively by being in a position to come roaring back with a left hook. Remember when throwing the right hand not to "telegraph" it. By that we mean do not pull your fist back the slightest bit; send it directly out in a straight line toward your target, snapping the entire body into the blow.

Be reasonably certain when you are going to shoot your right hand out that you have gauged your distance cor-



The right cross — against an opponent.

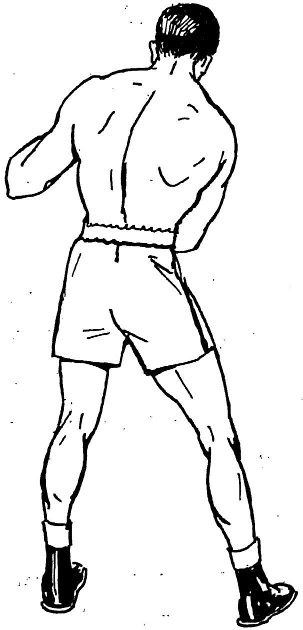
rectly and that you will land. If you miss, the momentum may make you fall forward, and falling off balance makes you an easy target for a good counter-puncher. You should practice the cross incessantly on the heavy bag to get it down pat. There are three "S's" in correct right hand punching: Straight, Snappy, and Short.

THE LEFT HOOK

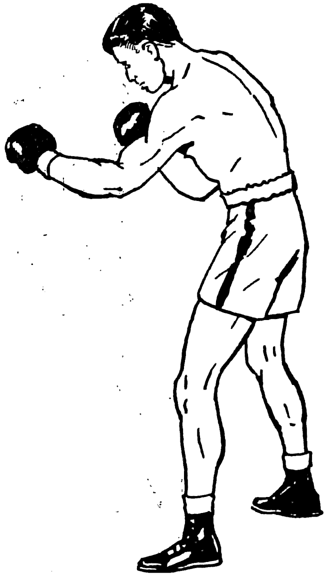
Though the left hand is used primarily to keep an opponent off and set him up for a more damaging punch, the left hand when used in "hook" fashion can be a powerful offensive blow.

To deliver the left hook properly requires a great deal of coordination. A short, fast hook is best. Some boxers —usually of the rough or unskilled variety—use a wild, roundhouse hook. This may be very effective if it lands, but it is easy to block and can prove dangerous if used against a skilled, straight-punching opponent.

Position. To throw a sharp, short hook, assume the pose position. With your left hand extended in jab position, palm facing right, drive your left hand out and circle it

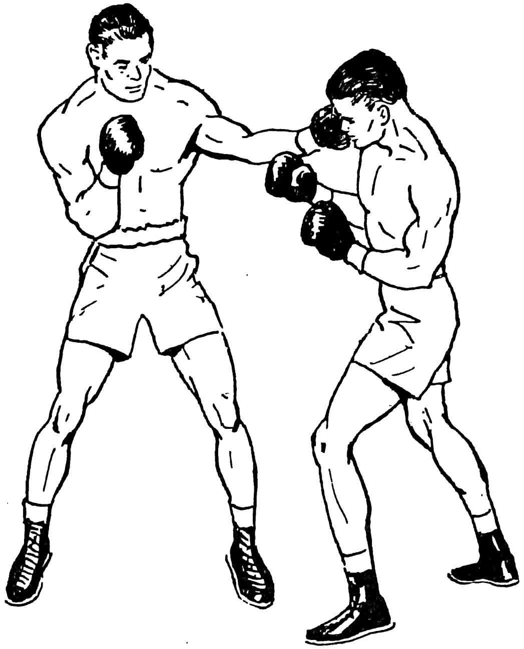


The left hook — rear view.



The left hook — from the side.

down in arc-like fashion, finishing with your palm facing the floor. To get proper coordination you must use the force of the entire body in what is known as the "follow through" motion. This starts from the feet up, thus: Pivoting on ball of left foot, turn your body toward the right. Push your hips up and snap shoulder into punch to get extra force. As arm goes out, do not raise your elbow, and do not drop the right hand. The left knee goes inside toward right knee, and the left heel goes outward. This should be practiced a long time on the heavy bag to get it perfect. The shorter and more powerful the hook the better. Get plenty of snap. When you hear a resounding whack

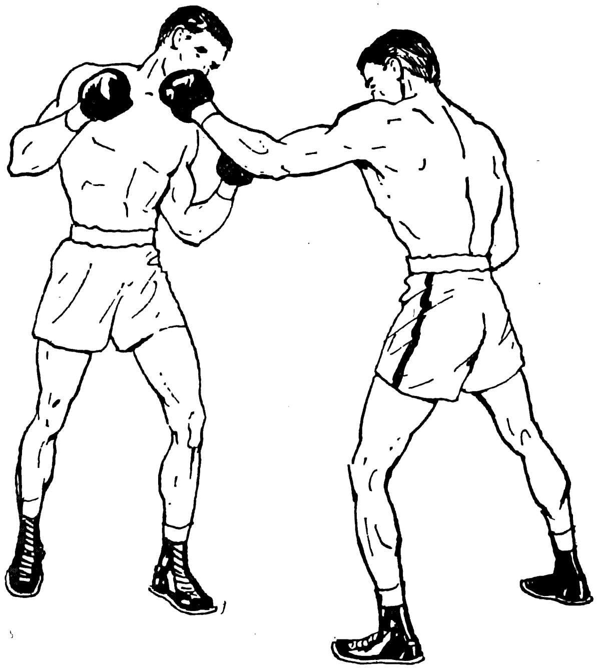


The left hook — front view against opponent.

on the bag, even though your fist hasn't travelled more than six inches, you can be almost sure you have it near perfection.

Left hook to body. One of the best offensive punches is the left hook to the body. Most fighters are known as "head hunters." That is, they set their sights on their opponent's face and totally neglect the bigger and more stationary target, the stomach.

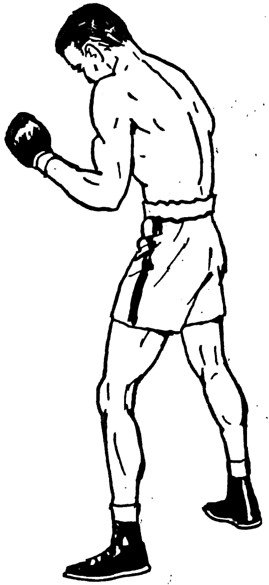
You must be careful when throwing body punches, for



The left hook — side view against opponent.

in shooting those downstairs punches you may get careless and leave your face exposed for counter punches. Many fans at fights will yell, "Hit him in the body," not realizing that sometimes young, inexperienced pugilists leave themselves totally unguarded in the upper regions.

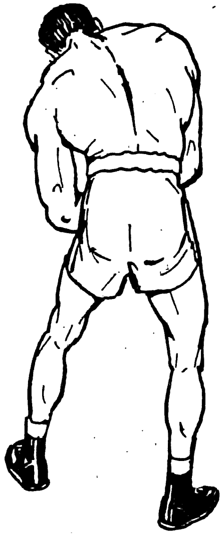
Using body punches as a counter measure is a fairly safe way of delivering them. If you are going to throw them, bend down at the knees and keep your hands well up near your face. Keep your right hand near your chin. This will



Left hook to body — side view.

protect you against low, left hooks. To thwart right crosses which may follow, weave to your own right and catch your foe's right with your right glove. When getting down out of range, come up with your body, using the legs to drive the hook out and straightening the knees in the process, driving the left hand out shortly and directly to your opponent's body.

After throwing body punches, do not bring your head backward, but rather weave to the right with your hands up in defensive position. If you bring your head back or "pull out" as the saying goes, you are leaving yourself open for wild, roundhouse punches.

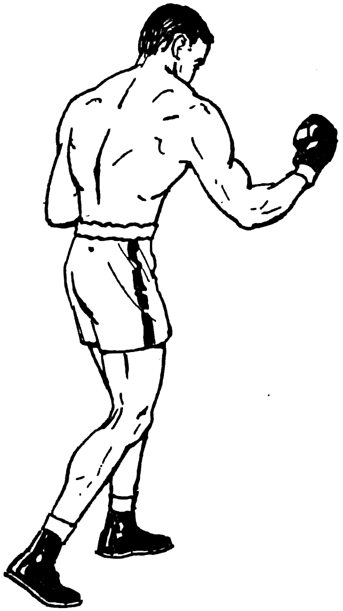


Left hook to body — rear view.

A body attack is good not only because it gains points, but also because it cuts your opponent's wind and slows him down. This is especially true when boxing a foe who runs. It is hard to reach his face, but you can usually catch him with some body shots that will gradually wear him down and reduce some of his agility.

THE UPPERCUT

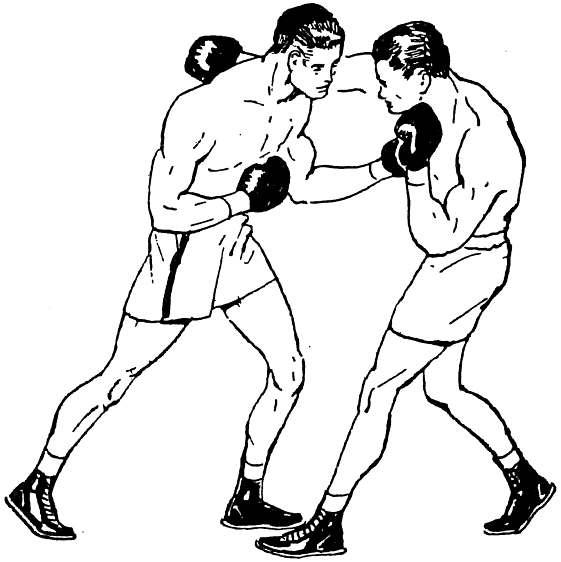
Another very effective punch which should be added to your "Portfolio" is the uppercut. It can be delivered either



The uppercut.

with the left or right hand. We are going to describe a right uppercut first.

Position. Assume pose position. Send your jab and put foot out in unison. As you go down with the sliding motion of your left foot, you weave your trunk toward the right. Your right hand should be in the usual position on your right side. Your left and right knees should both be bent slightly, while your right palm should be facing the ceiling. Now send your right glove toward your opponent, accentuating it by driving it out with the help of the right side of your body. By this we mean you should push up, starting from the right foot, driving through the right leg, straightening out your knee. Now with the right fist going invertedly upward, weave your trunk toward your left side. Your left should be back in its usual defensive position. The left is there not only to block a punch, but if you caught your opponent underneath his chin you lifted his head up, so that his chin is in direct line for your combination left hook.



The left uppercut.

Always jab before your uppercut. Do not throw uppercuts when you are far away from your opponent. You will probably miss and be open for counter punches.

The bolo. The "bolo" is a wide arc uppercut such as is used by certain professional boxers of long experience. It should *not* be attempted by novices. First, you will probably miss, and if there is a chance for you to land, your opponent will almost certainly see it coming and block or be braced to receive it, rendering it ineffective. Also you may hurt your thumb or hand, especially if you land on his elbow.

The left uppercut. This punch is simply the reverse of a right uppercut. Instead of using your left foot going forward when delivering your right uppercut, your right foot and right hand go out first followed by an inverted left hand.

CHAPTER 8

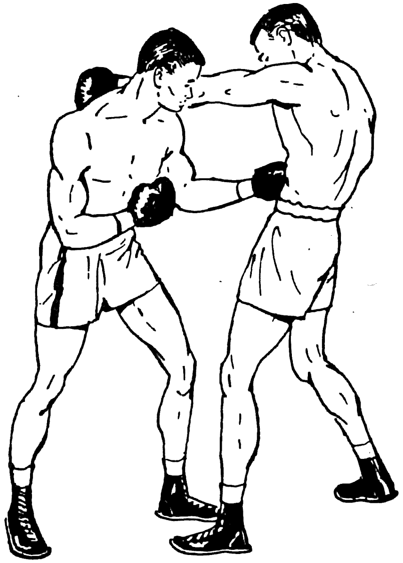
Defense Against Punches

BY CHARLEY GOLDMAN

"HE'S A SUCKER FOR A LEFT" is a saying used in boxing to describe a boxer who can offer very little defense against a left jab. Here are a few ways to protect yourself against this punch.

DEFENSE AGAINST THE LEFT JAB

No. 1. An opponent sends left out. Weave your trunk to the right side. This will bring your head out of range, and the jab should go harmlessly over your left shoulder. Keep hands up to give added protection.



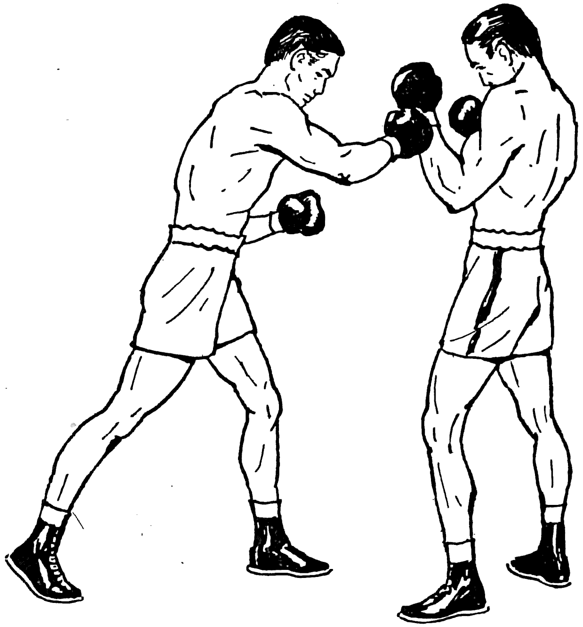
Weave to your right to avoid the left jab.

No. 2. This is called the "parry." When a jab nears you, push or slap your opponent's wrist or forearm with your right hand, sending his arm towards your left. If done quickly, this will tend to throw your foe off balance. This should be done in combination with No. 1 position, and usually with a slow-moving adversary.

No. 3. When your opponent jabs, bring your right hand out to catch it short of his intended mark, which is your face.

DEFENSE AGAINST THE RIGHT CROSS

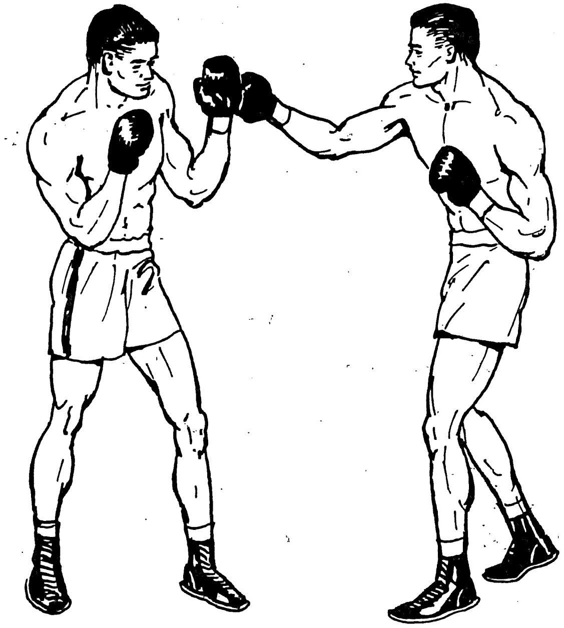
Because the average boxer's cross is his hardest or "Sunday punch," one should develop an adequate defense against it.



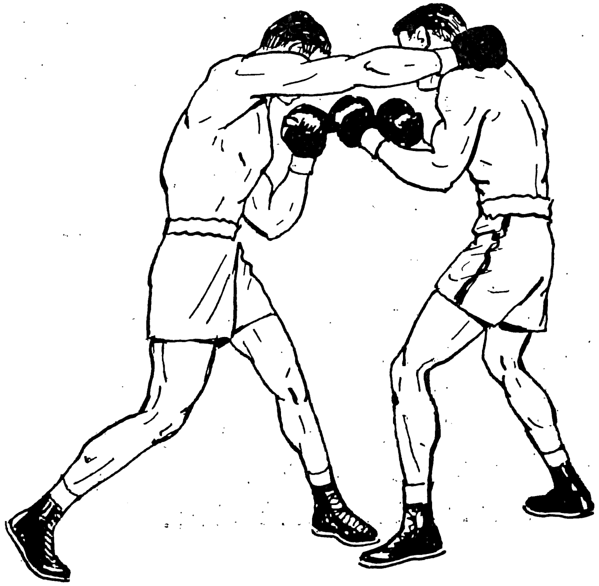
Defense against the right cross — side view.

No. 1. The first and easiest way to stop a right cross is by your usual defensive position. Your left hand at the side of your face can catch or stop blows on your glove.

No. 2. You remember that in the pose position your shoulder was slightly hunched and your chin behind it. Catch or stop blow on shoulder.



Defense against the right cross — front view.



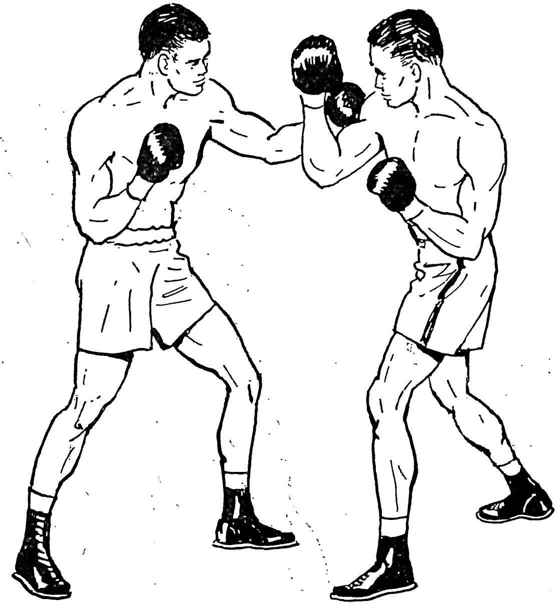
Weaving to avoid the right cross.

No. 3. If opponent is punching at you, weave slightly to your right. Bring the right glove in front of you and "catch" the punch with the palm of your right glove.

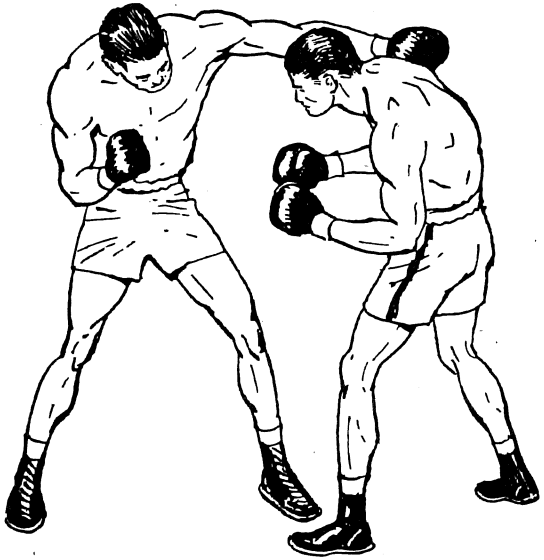
No. 4. Another way, which is quite professional, is to weave your head to your right, allowing the right cross to ride over your left shoulder.

Defense Against the Left Hook

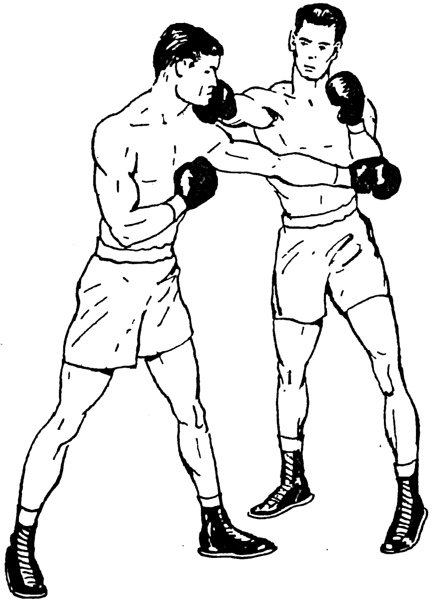
No. 1. The easiest way to stop a left hook from doing damage is to keep your right hand in its original pose posi-



The easiest defense against the left hook.



"Stepping inside" the left hook.



"Stepping back" and countering the left hook.

tion, the right fist near chin, the elbow pointing toward the floor and almost touching your hip. In this position the arm poses a natural barrier against lefts, whether to the head or body.

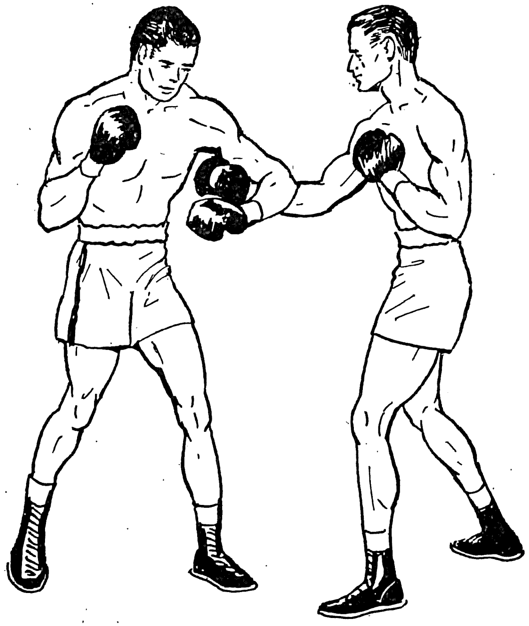
No. 2. This is called "stepping inside." As the left arcs toward you, weave down slightly and to your left so that your head seems to be going toward your opponent's chest. Keep your hands in original defense position to prevent the countering of your opponent if he uses the hook as one of a series of combination punches.

No. 3. This is called "stepping back." If your opponent is a slow-moving individual and is a sluggish puncher, you will have time to get out of the way of his hook by stepping to your own right. Keeping your hands up will not only aid you, should defensive measures be necessary, but will also put you in an excellent position to counter.

Defense Against the Uppercut

If delivered correctly, the uppercut is a stinging, jarring blow. The best defense against this ripping punch is to be wary of making mistakes that leave you in an unfavorable position where your opponent can uppercut you.

No. 1. The momentum of throwing and missing with wild, overhand punches will carry your upper body into a bent-over position, making you face the floor in a natural position to receive or catch an uppercut. If you should miss a punch and bow over, bring both your hands up to your face immediately and weave from side to side.



Defense against the left uppercut.

No. 2. If you are ducking a punch, do not duck forward but rather a little bit to the sides. Do not forget to keep your hands up near your face.

No. 3. If you see an uppercut coming, bring your forearm up so that it crosses your face. In this way you will be able to catch your foe's arcing punch at the crook of his arm or elbow.

CHAPTER 9

Counter-Punching

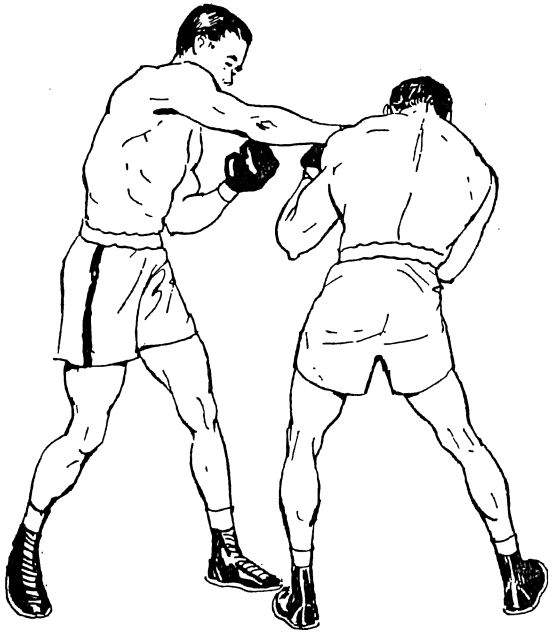
BY CHARLEY GOLDMAN

ALTHOUGH THE LEFT JAB IS a very effective weapon, it can be a handicap, for some boxers leave themselves wide open when attempting to deliver it and can readily be hit by what are known as counter-punches.

COUNTERING THE LEFT JAB

No. 1. As your opponent jabs, parry his left hand with your right glove and step in with a short fast hook to his jaw or stomach.

No. 2. As opponent jabs, step quickly to your right and send a fast, straight right over his shoulder and down at his jaw.

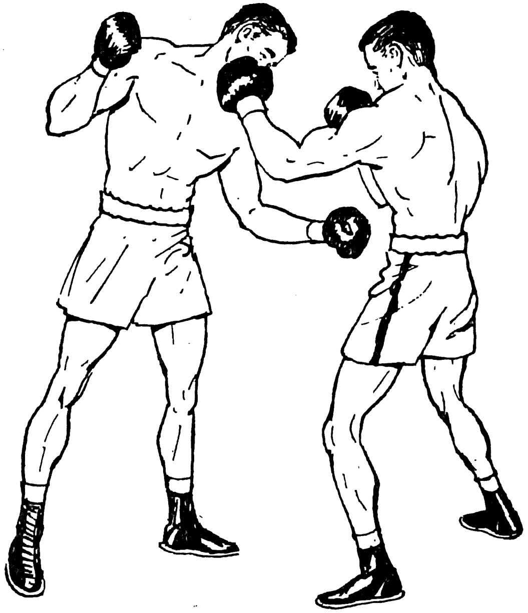


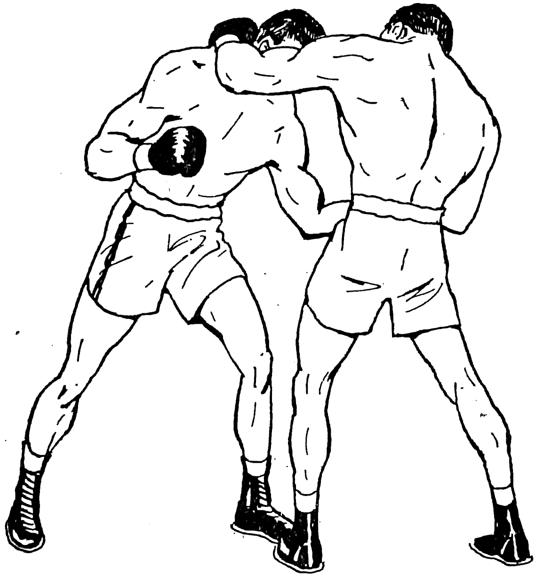
Countering the left jab — No. 2.

No. 3. As jab is coming toward you, weave quickly to your own right. Keeping right hand in usual position near your jaw, send it straight out to his right side and follow this with a short left hook up at his face. To accentuate this movement, pivot on ball of right foot when delivering right cross and pivot on left sole when sending left hook in.

No. 4. For advanced boxers only: If you happen to duck down and a little to your left as his left jab goes over your right shoulder, come up with a left hook to his body, push-

Countering the left jab — No. 3.



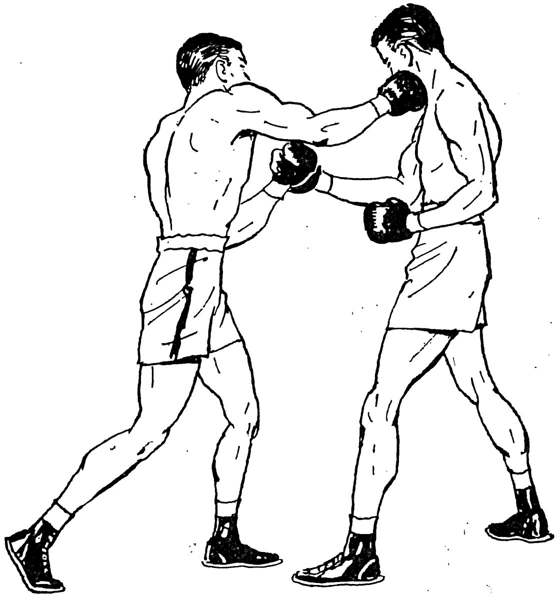


Countering the left jab — No. 4.

ing up with left leg for added power. This should bring your body over to your right side and your right hand will be in position to deliver a right cross to your opponent's chin.

COUNTERING THE RIGHT CROSS

No. 1. As your opponent sends a right to your chin, put your left hand in the prescribed defensive position (by your chin). Catch or stop the blow on left glove and then drive a short hook toward your adversary's chin.

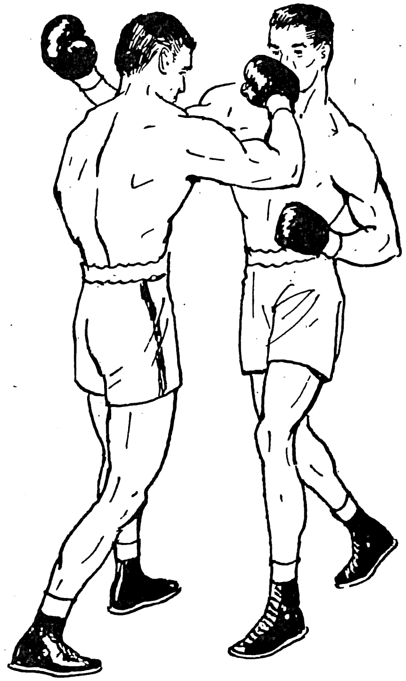


Countering right cross with right cross.

No. 2. Catching the blow as described in the preceding paragraph on your left glove, counter fast by sending in a short, straight right cross to your opponent's chin, pivoting to your left side on sole of right foot.

No. 3. As you weave underneath a right lead allowing the blow to skid over your right shoulder, come up with a left hook.

No. 4. If you are boxing an inept opponent who telegraphs or draws back his glove before he sends it out, step



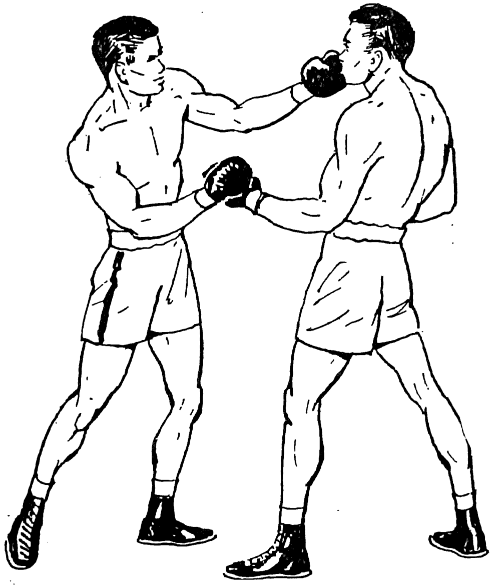
Countering right cross with short hook.

inside and beat him to the punch with a short fast hook, weaving to your own right for added defense.

COUNTERING A LEFT HOOK

It would be wise for you to re-read the "Defense Against Left Hook" section. This section is practically a continuation.

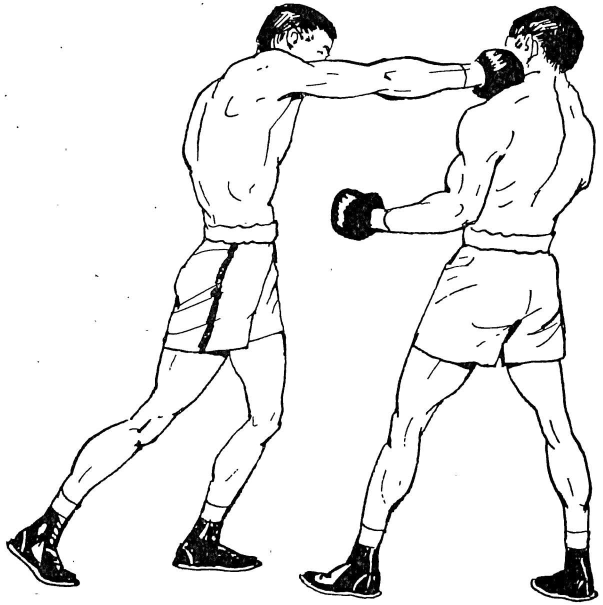
No. 1. In number one of the "defense" section, you were told to stop a hook with your right arm. When you feel your adversary's fist on your right arm, drive your own right straight out toward his chin, then follow this with a crisp, short hook.



Countering left hook with left hook.

No. 2. Another variation of the above is when you feel his left fist on your right as you have blocked it. With the aid of correct defensive or pose position, send out a sharp left hook of your own. You can propel it swiftly by pivoting toward your right side for extra speed and power.

No. 3. In number two of the "defense" section, you were told how to step inside. When your opponent's left hook goes over your right shoulder it should go around the back

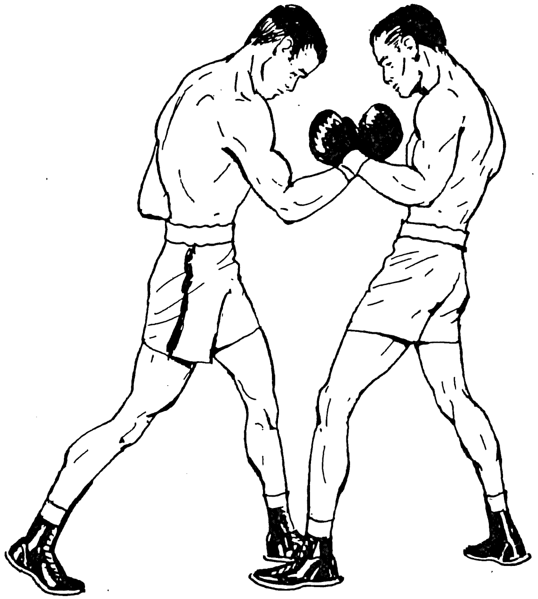


Countering left hook with straight right.

of your head. At this time counter with a double left hook. Start to the body, then loop it up to the chin.

No. 4. If you are boxing a slow-moving opponent who telegraphs his hook, when he starts "waving" it send a straight right out toward his chin inside his hook. This will beat him to the punch.

No. 5. In number three of the "defense" section you were told when boxing a slow-moving adversary who sends out sluggish punches, that you can step a little to your own right. Then, as his hook swishes harmlessly in front of you, send a right cross over his shoulder and down at his chin.



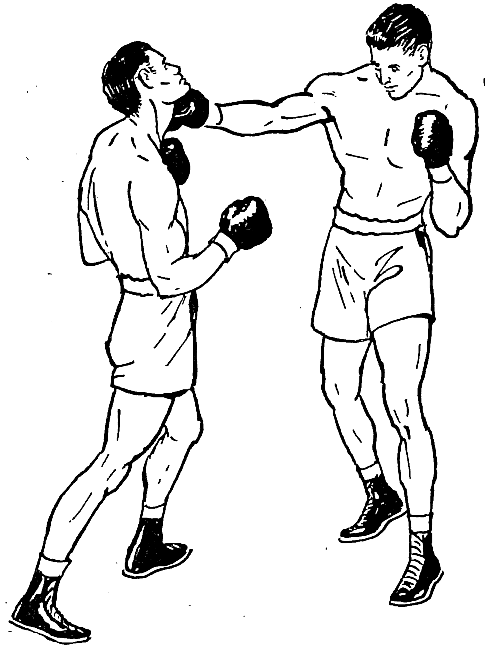
Countering uppercut with a short chop.

No. 6. If your opponent misses, step in with a left hook to his stomach and a right to his chin.

COUNTERING THE UPPERCUT

If you are facing an opponent who is skillful at uppercutting, don't make any false moves. If you expect to counter against him, you must be extremely fast and sharp.

No. 1. If you are facing an opponent who drops his left hand when he throws his right uppercut, or drops his right



Countering the telegraphed uppercut.

when throwing a left, move to the side where his guard is down. Cross with a short cross or hook at whatever opening presents itself.

No. 2. If you stop an uppercut with your forearm, send your other hand in a short chopping motion toward his face.

No. 3. Many fellows who use the uppercut telegraph it. If you are smart and see your opponent doing this, step in as he draws his hand back and belt him. This will keep him off balance.

CHAPTER 10

Combination Punches

BY CHARLEY GOLDMAN

SERIES OF PUNCHES USED by skilled boxers who want to catch up with a fast-moving opponent are commonly called "combination punches." Sometimes it is extremely difficult to land single punches. However, if you throw two or three different punches in a short space of time, there is an excellent chance you may catch a mobile foe with one of them.

LEFT JAB–RIGHT CROSS

This is the best known of all combinations—the "one-two." It is simply a jab followed by a right cross. You are moving around an opponent, jabbing and finding the mark repeatedly. If well executed, a jab is a flashy punch, but on the whole very few knockouts are scored with it. You must add a power punch, such as the right cross.

Assume pose position in front of punching bag. Start a left jab. Before it has reached the mark, start a straight right going for the same spot you are jabbing at. This punch calls for speed and accuracy. Do not throw the left hand out with such force that it will push your opponent out of range for the right that follows. In throwing the right, send it straight out, pivoting on the ball of your right foot to get the maximum power and coordination from your body movement. When the cross goes out, bring the left back to cover the left side of the body and jaw.

Left Jab–Right Cross–Left Hook

This combination is known as the "jab-cross-hook." To the previous combination, add another punch, a left hook. Send left out. Before it lands, start the right cross going, pivoting on ball of right foot. This will bring your right shoulder nearer to your opponent than your left shoulder, which should be drawn back with left hand on your chin, elbow protecting your cocked side arm. Then shift body toward right, sending the left fist out in hook fashion, pivoting on your left foot. As the left goes out, the right goes back to defensive position.

These combinations must be done with a great deal of speed. Practice them as much as possible.

Left Jab–Uppercut

This is a good combination against a boy who ducks a lot. As you send your left hand out in jab fashion, your left foot slides forward simultaneously a few inches in the same direction as the jab. Before your left has reached its mark, weave your body to the right. Your right hand should be near your chin, with elbow by your right side. Bending your right knee slightly, whip out your right hand invertedly in uppercut fashion. To get the full power into the right hand you must push your body forward from the right foot upwards, straightening your knee in the movement.

Left Jab–Uppercut–Left Hook

To complete the jab-uppercut series against bobbing and weaving foes, add a left hook to the jab and right uppercut. Start a jab. Before it has landed the right uppercut goes out, by pushing your entire right side into the blow. Your right shoulder should be out forward, with your left hand and shoulder drawn back after the jab. You are now in position to pivot on your left foot and come back with a whistling left hook. The left hook is very effective when you have straightened your opponent up with a right uppercut. This sets his chin right in line for the hook that follows.

LEFT JAB–LEFT HOOK

For a tall fellow with a strong left hand this is an excellent combination. It is extremely potent for a converted or turned-around "southpaw," a natural left-hander who has been schooled to box with a right-hander's stance.

Assume your usual pose position. Send your left out in jab fashion, shuffling in with your left foot, followed by right foot. After the jab lands, step in fast again. As you do, cock your elbow and shoot out fast in hook fashion. While doing this, make sure you do not drop your right hand. You will notice when you jab an opponent that his head will snap back a little. This will put his jaw in perfect position for a well-timed hook.

To add further force to this combination, send a right cross over after the jab and hook. This must be done fast.

RIGHT TO BODY–LEFT HOOK TO CHIN

This is an excellent combination for a stocky boy or for one adept at ducking out of range. It is a wonderful countermove against a left jab, or for use against a foe who has a strong facial defense but who has an opening in the lower regions.

As your opponent jabs at you and you duck, you fall in close to him, bending your knees and dropping down a bit under his jab. Your hands should still be in the original pose position. This is one time you will lead with your right. Pivoting on your right foot, send your right straight out to

his side, sending your body to your left. Your left hand should be near your chin in the usual defensive position. Your right shoulder at this stage should be a little more in front of you, with your left shoulder back. This time you pivot in the opposite direction, toward your right, driving out a short, sharp hook upwards to your opponent's chin. To get more force or leverage into the hook, pivot on your left sole and push the body upwards from the left foot in the direction of the punch. To get even more added power, straighten out your left knee. This time you should be finishing up with your left hand extended and your right back by your chin.

CHAPTER 11

The Art and Science of Boxing

BY
ROCKY
MARCIANO

In the previous chapters Charley Goldman and I outlined the basic foundation for skilled boxing. In doing so, we stressed a number of essential points: physical conditioning, patience, perseverance, good training, and a willingness to learn. These are the tools a novice begins with. He has to have them if he wants to master even the first steps in boxing—stance, punching, counter-punching, and so forth.

But you will also remember that experience was mentioned as essential to ring mastery. The knowledge that a boxer picks up as he goes from novice to professional status is something that can't be rushed. There is no quick and easy substitute for it. Experience makes sound training and fundamental knowledge a habit. It makes good boxing against any opponent almost second nature to a fighter. When a boy has developed to the point where he is instinctively a good fighter, boxing has become an art and a science to him.

This kind of development is a goal you should be aiming at even as a novice. Even if you have no intention of making boxing a part of your livelihood, you should still have the drive that makes you want to do a thing as well as it can be done. You need this kind of push for success in any field.

The next three chapters will deal with the arts of infighting, feinting, and defensive boxing. These skills, in combination with the knowledge of correct position and punching, form the core of the art and science of boxing. Before Charley Goldman goes into them in detail, I would like to make a few general comments.

INFIGHTING

Infighting is one of the lost arts of modern-day boxing. This has been brought about by a lack of concentration on the parts of both trainers and boxers. Neglect in this area has resulted in many fighters today being deprived of knowledge that could make them better at the sport. As it stands, the short-armed boxer is taking only minimum

advantage of his superiority in close-in action. The long-armed fighters, who usually work best at a distance, are often totally ineffective when it comes to close-in fighting. Both types stand to gain much from a knowledge of infighting. The short-armed boy can off-set his natural disadvantage against a lankier opponent, and the long-armed boy can improve his offensive and defensive power by learning a few tricks about infighting.

FEINTING

Great fighters of the past have been masters of the art of feinting. Feinting is the ability to fake out an opponent by making moves that confuse and befuddle him. When it is done correctly, he will relax his defense long enough for the boxer feinting to counter with a punch other than the one he expected.

The great Benny Leonard, former lightweight champion of the world and one of the greatest fighters of all time, was famous for his mastery of the "mix-'em-up" move. When in action he would first feint an opponent, then study his opponent's reaction to the move. Remembering this, he would wait for a while, then deliberately try the same feint again. This time, however, he knew how his opponent would move and would shoot a punch into the opening he knew was coming.

Benny Leonard's ability in feinting illustrates the importance of experience. As you advance in boxing, you will learn more and more techniques that will increase your ring ability. Just as in any science, you learn by participating and by thinking out in advance the moves you will perform.

DEFENSIVE BOXING

If you watch matches on television, you have probably noted that the majority of the boxers performing today are offensive fighters. There are a number of reasons for this, but perhaps the main one is that video audiences demand slam-bang fights. Consequently, the boys you see in action are there primarily to please the crowd.

A skilled defensive boxer is usually the product of long and intensive training. Too many of the offensive boxers you see today are green, untried youngsters who do little more than throw a barrage of reckless punches. The skilled, careful boy knows that slipping punches is also part of the art of self-defense.

CHAPTER 12

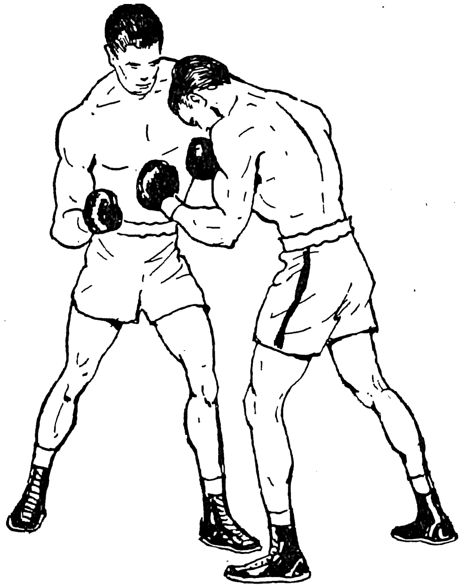
The Art of Infighting

BY CHARLEY GOLDMAN

STOCKY, CHUNKIER MEN must master the art of infighting to survive in ring action. If you are in this category, a great deal of training and coaching is advisable.

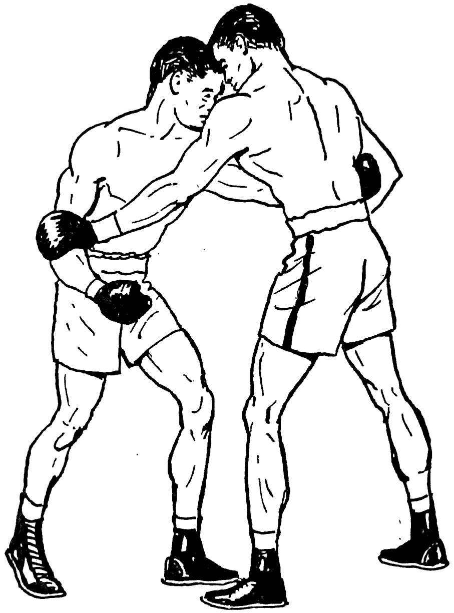
SHORT MEN

Keep your hands up by your face, your elbows by your side. Bob and weave, shuffle forward, or take short, deliberate steps toward your adversary while moving the head from side to side. Try to gauge your opponent's leads. When he shoots out his punches, make him miss and get inside his swings and close to his stomach. When you get inside, stay there! When you are close to him, keep moving, almost rushing forward at the same time shooting short,



A shorter man should always crowd his opponent and stay inside.

chopping punches to the body, sometimes bringing them up to his face. Your opponent will try to back away or hold on if he can. Don't let him! Keep ripping your arms away from his clinches and chopping those punches to his midriff. Also, when in close push your opponent's arms away from the front of his body and outward. This will enable you to get clear shots at his midsection with the minimum amount of blocking.

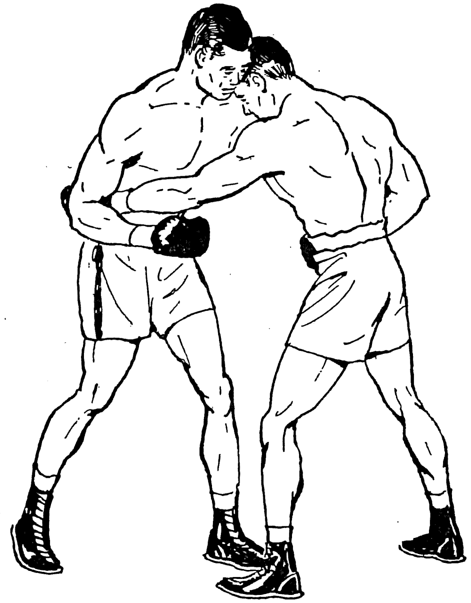


A tall man pushes away the crowder with his left arm.

Tall Men

You taller fellows who have the odds in your favor when it comes to long range boxing have a problem on your hands when infighting, where your long arms are a distinct handicap. If you are boxing a strong, chunky fellow who keeps rushing you and keeps you off balance, grab his right arm at the crook of his elbow, underneath his bicep, with your left glove. Take his right arm with your left hand and force his forearm between your right bicep and side. Keep your left foot between his two feet and your right foot outside. Keep your body toward your right. To keep your opponent in a vise-like grip close to you, you must make your right arm do double duty. Now with the lower part of your right arm from the elbow down, dig your right fist into his left side.

When you are doing this, your opponent will try to pull his right arm away. Hold on and with your left glove push his arm as far in back of him as you can. Keep pushing your opponent backwards, to make sure he can't pull out and loop his punches to the side of your head.



"Protect yourself at all times."

THINGS TO REMEMBER

Do not keep your chin on your foe's shoulder or above his head. If he should happen to bring his shoulder or head up in a jerky motion, it could shake you up seriously.

When the referee says "break," take your right hand, place it in back of your opponent's elbow or tricep and push him away from you. Then move to your own right fast with your hands *up!*

Always remember to bring your guard up immediately. Many a fine boxer has been knocked out because he was lax for a fraction of a second. The lackadaisical way of walking or stepping backwards with hands down and chin up is an open invitation for your opponent to step in and let one go. When the referee gives out instructions before a contest, he also gives out a bit of very important advice: "Protect yourself at all times."

CHAPTER 13

The Art of Feinting

BY CHARLEY GOLDMAN

ALL FIGHTERS REACT DIFferently to a feint. Some, when you make a false move toward them, cover up immediately while others will throw punches with reckless abandon. This is sometimes known in the boxing game as a "desperation flurry." Feints may be made not only with the hands but also with the head, shoulders, and the body in general.

HOW TO FEINT

In order to feint correctly you must first study or "feel out" your opponent. For example, try a feint on him with no intent to counter immediately but rather to study his reaction to your false move. Your "fake-'em" routine must be well-organized. If you feint an opponent and he covers up, remember what part of his anatomy he has left exposed, then come back a little later, feign a move, and shoot a fast punch to the exposed parts.

On the other hand, if you are sparring with a "jumpy" individual and you notice in your feelout feint that he throws a flurry of punches, you must be careful. Feint him first, then step to your right out of harm's way, then come back quickly with a punch over or under his leads. Perhaps when you step back and he punches he will miss and be off-balance. Then you will find him an easy target for your counters.

Types of Feints

Hand feint. This is the most common type. Keeping pose position, bring out left or right hand about one or two inches from regular position and back to place.

Head feint. This one is the mark of a skilled boxer. It is intended to draw your adversary into a lead. Stick your face out an inch or two, then step to the side. Usually your opponent will jab out at you in defense, especially if he is the nervous or high-strung type. Then you can hit him with some of the counter punches described in previous chapters.

Shoulder feint. This is the safest. Keep your pose position. Just shake your shoulder as if you were going to start a punch. Study your opponent's move. Counter as usual.

Body feint. Move your trunk from side to side or with good footwork. Make believe you are going to charge him. This is to fluster your opponent and give him the false notion you are going on the offensive.

Things to Remember

Feints must necessarily be done quickly and with a minimum of effort. Only fast, snappy boxers can execute a feint successfully. That means you are in for a lot of practice sessions if you are to become adept at this move. If you are slow and lack the sharpness needed to complete this fast move, forget feinting. Poorly performed feints can backfire, and you can find yourself being countered.

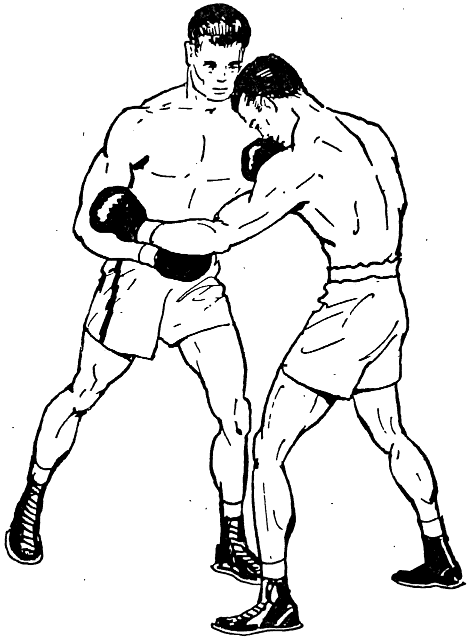
CHAPTER 14

The Art of Defensive Boxing

BY CHARLEY GOLDMAN

IF YOU STUDIED THE PAGE on proper stance, you will note that the position of your arms is defensive. They cover a large portion of your body and make it invulnerable to attack. Another thing to remember is to move your head from side to side. This movement, intended to make you a mobile rather than a stationary target, begins from the waist up.

In order to land a solid punch, one must be set, and if the object in front of you is always on the go it may be difficult to find the range. Also remember when boxing orthodox or



The clinch.

right-handed fighters to move to your own right. When in action against "southpaws," move to your left, away from his best hand.

THE CLINCH

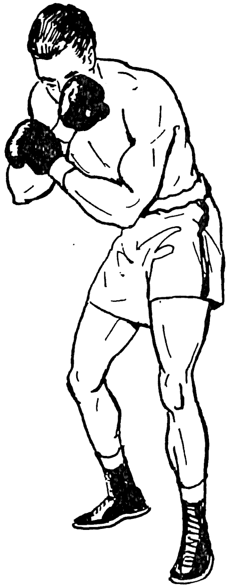
In boxing, since there are no time-outs when one is tired or hurt, a skillful performer who is hurt or who wishes to catch his breath uses the clinch. This is the practice of

grabbing both your adversary's arms and holding on so tightly that he finds it impossible to use them. When clinching, do not wrestle your opponent. Simply hold on and lean on your foe. To wrestle your opponent will only tend to make you become more tired. When the referee breaks you, do not step straight back with your hands down. This is an invitation to disaster. When you break, bring your hands up immediately and step to the side.

When on the offensive you must be equally cautious and have your guard in readiness for counter blows. When you throw a punch with the right hand, as it goes out, bring your left hand back to its original position. When throwing your left, bring your right back also. When bringing your hand back, bring it straight back, not down and then up. When your hand or guard drops, you are wide open for a quick-thinking rival.

COVERING UP

A practice that never looks impressive but is sometimes necessary for self-preservation, is covering up. You may be facing a fresh, strong opponent who has you dazed and tired. You can't clinch with him because you are weak. He keeps coming in, pouring punches at you, and gets you on the ropes or in a corner. You bend down slightly, cross your hands in front of you and let him paw away at your arms, elbows, and gloves, until you have recouped your waning strength. Then you move around again. You can-



Covering up.

not do this for long, however. Your opponent will be piling up a tremendous number of points, and in combat a referee may stop the bout if you can no longer offer resistance.

CHAPTER 15

Sparring

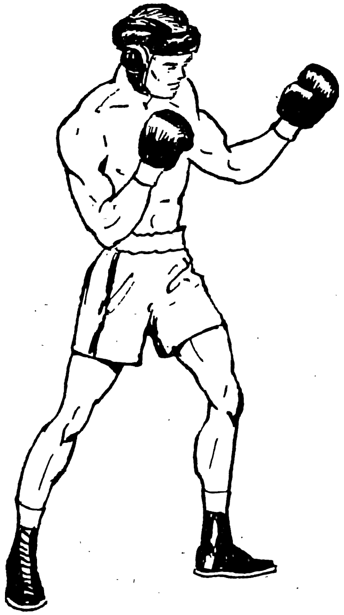
BY
CHARLEY
GOLDMAN

THERE IS NO SUBSTITUTE for good condition in the sport of boxing. This is important not only to make a good showing in competition, but also because a constitution that is keyed up properly is a better "shock-absorber" than one that is in poor shape. All the knowledge of offensive methods will be of little help if one is tired. Usually a fighter who is "bushed" or "out of gas" turns mostly to his defensive knowledge, because his reflexes slow down. The flurries of punches or combinations so necessary at the proper time cannot be undertaken when one's energies are dissipated. You have seen boxers on television who go like a house on fire for a couple of rounds, then slow down to a walk, and do nothing but catch, maul, or wrestle the rest of the distance. The furious onslaught which has the fans on their feet for a few short minutes suddenly turns into "self-preservation."

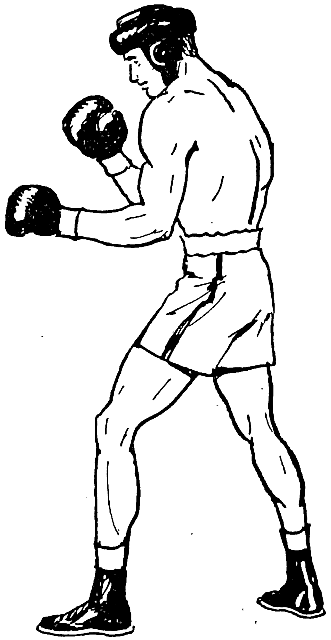
Before sparring, even for fun, you should have followed the bodybuilding course for *at least three months,* and be able to jog two or three miles without being noticeably tired.

EQUIPMENT FOR SAFE SPARRING

You must have proper equipment in gymnasium workouts. A well-padded, snug-fitting headgear is needed to absorb the jolts of cuffs to the head and also to safeguard you against unnecessary cuts and bruises, brought on not only by the blows but by accidental buffs and body contact.



Use a headgear for sparring.



Head gears protect against severe injury.

Next get yourself a good mouthpiece. This is a factory-moulded piece of soft rubber which fits underneath your upper teeth and absorbs shocks and jolts that would otherwise chip or break your teeth. In some of the big cities there are dentists who take a fitting of your tooth structure and make mouthpieces to order.

Another excellent reason for having one of these rubber protectors in your mouth is that you develop the habit of keeping your mouth closed and breathing through your nose, which is the proper way in boxing. Many fractured or broken jaw bones have been caused by blows delivered to individuals who kept their mouth open when boxing. A foul-proof cup or jock is also a necessity when sparring. One that will cover the entire lower abdomen is best. In bouts or sessions between beginners or novices, these precautions are needed to prevent great damage and pain, due to the wild, undirected blows of these newcomers, who seem to find the groin if no other target. Good, clean ample canvas hand-wraps, applied over the thumbs, knuckles and wrists, are a requisite to prevent broken hands and sprained wrists and thumbs. These must completely cover the hand and should be kept in place by small strips of non-waterproof (or plain) adhesive tape. Cover your face with some high-grade lubricant such as white vaseline or cocoa butter melted by the heat of your hands. This will help to keep down the danger of glove burns and cuts, due to glove leather striking your skin. The gloves used for sparring purposes should be selected with a great deal of care. The mittens should be the sixteen-ounce size. These are known sometimes as "big pillows." The heavier the glove, usually the lighter the punch. A heavy glove has more padding and travels slower. When you have a big flat surface such as one of these "pillows" coming at you, it will be easier to see and block. Examine the seams and laces carefully. Make sure these parts are not broken or raised too much. A glancing blow that skids on your skin with a defective seam or lace can cause a nasty cut. Don't use dried-out gloves that have a hard leather surface. These can prove quite abrasive to the facial skin.

Make sure when you are sparring that you are boxing in a safe location—one that is free from pointed objects and where, in case you fall or are pushed, you will not be injured. When sparring for fun, cut the time of rounds to two minutes instead of the official three. You will find three minutes too exhausting when beginning, even though you consider yourself in the pink.

Sparring Partners

Select your spar-mates carefully. (That's where a good trainer comes in.) Pick one who is not too experienced for you. If he has had a lot of ring work, if he wants to "move" or just take it easy with you, fine. But don't go in with a show-off. In the fight game we usually mark them as devoid of genuine courage. Many of this type run for the nearest exit when confronted with legitimate competition.

When sparring, don't see how much you can mess up your partner. Rather, see how smart and fast you can be. If you want to better yourself, keep going with better opposition. This is the way you will learn and advance.

After Sparring

During sparring sessions, wear a T-shirt and an absorbent sweat shirt. After working out, go to a dry warm room, free from drafts. Sit down and cover yourself well for about ten to fifteen minutes so you can "sweat-out." Take a hot shower, graduating to a cold one. We follow with a cold shower to close our pores and prevent colds. This holds true particularly in wintertime. Dry yourself carefully and sit around for another half hour before going out. Many athletes who are very finely trained are, believe it or not, quite susceptible to colds and sore throats. This is because a stiff workout temporarily weakens us and in the short interval our resistance may be lower than usual, allowing the cold germs to strike. If you have to leave before the half hour is up, try applying some rubbing alcohol to your body. This helps close the pores. Above all, make sure your hair is dry. Another good item to have around the gym and home is a bottle of antiseptic. Use it after roadwork and training periods, and before you retire, to help prevent sore throats (where athletes' colds usually start).

CHAPTER 16

Training for Boxing Competition

BY ROCKY MARCIANO

If your work or scholastic day takes up your time from 9:00 A.M. to 5:00 P.M., you will, of necessity, have to do your training early or late. Try getting up at 5:30 A.M. Dress warmly in woolen shirt and undergarments, a cap or hat, and heavy shoes or combat shoes if you have them. Considering that you are in pretty fair condition due to previous bodybuilding workouts, you can jog for two or three miles. Don't force yourself, especially in the beginning. While running, shadow box, take deep breaths, breathing in through the nose and out through the mouth. Do this at frequent intervals. The movement of the arms will keep them from becoming stiff. In boxing, the body should be relaxed at all times. The habits you acquire while training will follow you right into combat. So keep your hands up in defensive position. Carry a couple of sponge rubber balls with you. Squeeze them with regularity on your road trips. This will help strengthen your fingers and fists, and also develop your grip and forearms. When you have completed the run, get back home immediately. Don't stall or let your perspiration grow cold and dry on you. If you are driving, keep the windows closed as much as possible. Don't allow yourself to be the target of drafts or cold breezes.

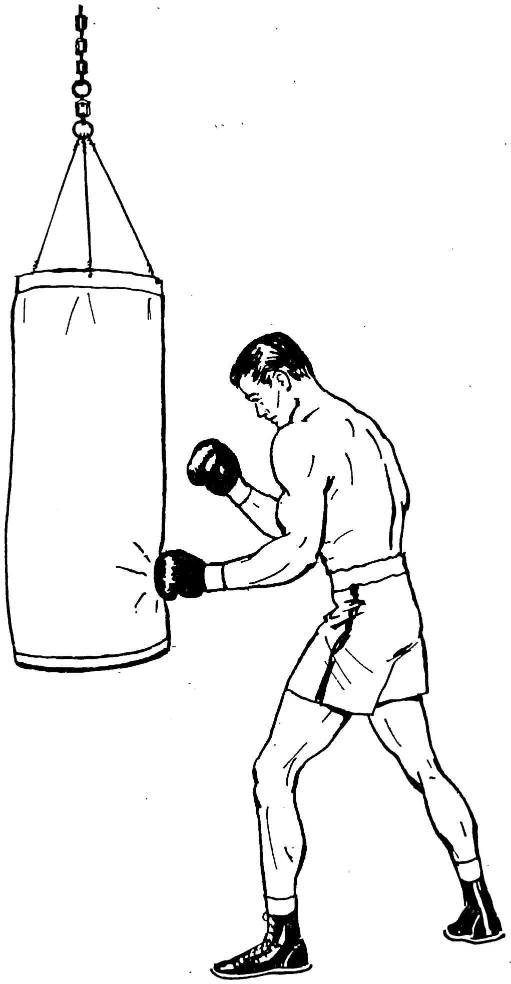
As soon as you get home, gargle imediately. Take your shoes off and lie down for about twenty minutes with all your clothes on. Take a shower and go back to bed until breakfast time.

The diet for boxers is a little different from the one for bodybuilders. You should drink a lot of freshly squeezed orange juice with a dash of lemon. Do this two or three times a day. Citric juices are rich in Vitamin C, which promotes healing in the body. Also increase your protein intake with meats, eggs, and so forth. The protein will supply the material needed to repair and rebuild worn-out cell tissues.

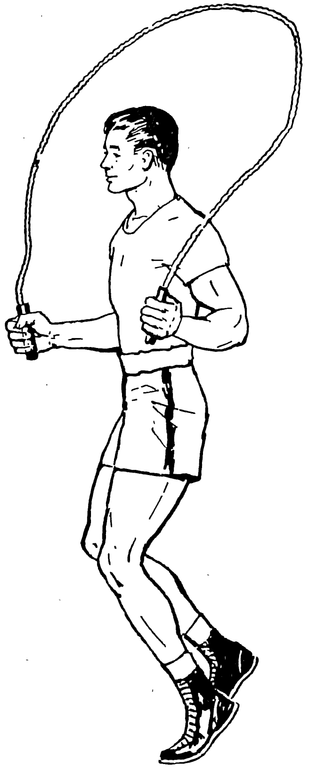
As soon as your work or school day is over, go to your gymnasium or where you work out. Get into your gym clothes and shadow box for a couple of rounds. This will warm you up and take the kinks out of your body. Then

don your training gear for sparring. Go about two or three rounds. If you find yourself completely exhausted at the completion of a sparring session it proves you are not in good condition. If you have a bout scheduled in the immediate future, you had better call it off. Get more training in and add to your roadwork. A genuine bout is much more tiring than a gym joust because when the chips are down, we are subject to nervous tension. This increases our heartbeat and forces the body to work internally even when we are sitting around. It dissipates energy that could be used for the actual performance. You must judge your own fitness before the day of competition.

After sparring, take off your head-gear and shadow box again for a round with the big gloves on. Keeping strict time, one minute for rest and two or three minutes for work, go on to the heavy bag immediately. Practice your punch combinations and improve on mistakes you made while sparring. Then taper off your punching workout with a light or speed bag if you have one. Afterwards, do a few minutes of rope skipping and finish off with calisthenics. Pay particular attention to neck and stomach exercises. Then go to your dressing room right away. Bundle up, sit around for about twenty minutes with a heavy turkish towel over your head. Cover your ears with the sides of it and tuck the ends into your bathrobe. Then take a hot shower, followed by a cold one. Dry yourself thoroughly. If you have any glove bruises or rope burns, place some white vaseline on your fingertips and rub the affected parts



Heavy bag workout.



Skip rope for conditioning.

gently with a circular motion. If there are any cuts or abrasions, clean them with a mild antiseptic. Then gargle again and get dressed. Sit around for awhile; then go directly home. At suppertime, stay away from fats, sweets, and any gas-forming foods. After eating do your homework or read to relax. Take a walk around the block before retiring—and retire early!

Sparring sessions should be terminated two days before any scheduled contest. The day before the fight you can do your roadwork as usual, and if you feel up to it, go to the gym for a very light workout. Punch the bags for a very few rounds and skip the rope.

On the day of the fight, relax. Do no exercise. If the bout is at night, finish off a big steak with greens, such as spinach or string beans. Have fruit for dessert. The meal should be finished by 3:00 P.M. Eat nothing and make no unnecessary exertions after that!

CHAPTER 17

Simple Boxing Tips

BY ROCKY MARCIANO

1. A STRAIGHT PUNCH IS always best.

2. There is no substitute for good condition.

3. Be careful of unknown trainers or seconds who brag about their ability to pass correct knowledge on to you.

4. If you buy boxing equipment, buy the best. It's the cheapest in the long run.

5. Don't put too much stock in the advice of young boxers. They, too, are learning.

6. Develop all single punches to perfection (jab, hook, and so forth) before you use them in combinations.

7. Boxing is a game of skill, which requires long hours of training and good reflexes.

8. When training for a bout, don't neglect any part of your training routine (diet, roadwork, and so forth). You will only fool yourself.

9. Reaching the top of the boxing profession requires an enormous amount of determination. There is no short or easy way.

10. Watch good boxers in action. Study their moves. You will pick up some good tips that way.

11. Jumping and hopping around is not good footwork.

12. A fighter who punches with his hands in front of him is not only better offensively, but also defensively.

13. Speed and quick thinking are a boxer's greatest assets.

14. If you miss a punch, cover up; bob and weave immediately. That will help you avoid being hit by counterpunches.

15. Don't force yourself to work out when overly tired.

16. When boxing, do not listen to the grandstand managers. Some fellows who consider themselves experts have been no closer to the game than TV.

17. When sparring, do not try to see how hard you can punch. Rather, see how clever and fast you can be.

18. Roadwork is the best developer of endurance.

19. Punches that have power yet travel only about six inches show good coordination, and are usually the result of practice.

PART THREE

BOXING IN ACTUAL COMBAT

EDITOR'S NOTE

In this part of their book, the authors will attempt something new in pugilistic instruction. They will describe two bouts in a blow-by-blow style. The first will be a tall, rangy boxer who is superior to his shorter opponent. The second will be a short, stocky boxer who is more talented than his taller rival. The superior boxer in each bout will tell us the problems that he faces and how he copes with them. The authors believe that this will familiarize the beginner with the problems of actual combat, and will show him how to deal with them if he ever has to face them himself.

CHAPTER 18

Tall Boxer vs. Shorter Opponent

BY ROCKY MARCIANO AND CHARLEY GOLDMAN

I'M ENTERING THE RING now for my first bout in competition. I'm about five feet, eleven inches tall and weigh one-hundred-sixty pounds. I feel a little jittery, but I guess that's natural for a beginner. I'm in my corner, about to face a boy named Tony. He's had about two fights and is built different than I am, almost my exact opposite. I'm considered tall for my weight, but he's short—a compact five feet six and one half inches. He looks tough and rugged. Right now my seconds are taking off my bathrobe and giving me some encouragement. The're also telling me to stick and move (jab and move to the right).

Now the referee calls us to the center of the ring. He tells us he wants a nice clean fight and when he says break, he means it. Also he doesn't want any hitting on the break. He says a low blow may cost one of us the round, and in this three-round amateur bout it could be the fight. "Protect yourself at all times and now shake hands, go back to your corner, and come out fighting."

I walk back to my corner where my second places the rubber mouthpiece in my mouth and takes my bathrobe away, reminding me again to stick and move. I turn around and look in the opposite corner at my opponent. His seconds have just put his mouthpiece in place and are taking his bathrobe while saying something to him.

Round One

The bell! We both seem magnetized toward each other as we go toward the center of the roped square. As we approach, our guards automatically become raised. He lunges at me suddenly with a wild left but I'm a little jumpy and I bounce to my right. We both face each other again, and I shoot a jab toward him but he weaves out of the way, and when I miss I move to my right. Not a moment too soon, either, for his left hook just swished by me. If I had been standing in that same spot I would have been hit. Now he sets himself again, moving toward me once more. I notice he's a little flat-footed and I can move out of his way without too much trouble. However, I realize that you can't

win a bout wth fancy footwork. You have to score with punches.

As he comes toward me I shoot out a double jab combination. He blocks the first one with his glove but the second one catches him on the bridge of the nose and halts him in his tracks. I try a straight right, but he has his left hand up and blocks it. I move again to my right. He grits his teeth and moves toward me. He throws a wild left hook at me, but I catch it on my right elbow, which is in defensive position at my side. I send out a sharp, short left jab, and it catches him once again on his nose.

He shrugs his shoulders a little and seems perplexed. I try another right, but again I miss. I wonder if I'm doing something wrong. I always seem to fall short with my right hand.

He comes at me again. I send a jab out, which catches him in the mouth and he throws a left which catches me in the stomach, but I was moving to my right so the blow didn't have the effect it would have had, if I had been standing still.

I throw a couple of double jabs which catch him in the center of his face. He throws a wide left which I catch on my right glove. It's a hard wallop, I know, because it made a resounding noise on my glove, which was up in pose position. I jab and throw a right again, but while my left catches him, he weaves out of the way of my right. He's coming at me, rushing me toward the ropes. He's shooting short chops to my stomach, but I keep my hands close to my face and my elbows close to my side and push myself toward him. This smothers his punches temporarily till I can grab his right hand with my left glove, and force his left arm under my right bicep. This holds him in vise-like fashion.

The ref comes rushing in and breaks us up. I move to the right with my hands up, so he can't hit me with a looping or "sneak" punch. Once again we're facing each other in pose position. Then I shoot out a double jab and catch him on the nose once more, but he blocks my right and hits me on the elbow with his own right as the bell rings.

As I walk back to my corner, my seconds seat me. They remove my mouthpiece. One holds my tights away from my body and tells me to take a few deep breaths. Then they sponge me off. They tell me the reason I have been falling short with my right hand is very simple: I just haven't been stepping in with my left foot when I jab and when I cross. They also tell me to try some of the combinations I have learned, such as the left jab and right uppercut, and the left jab-left hook combo. The ten second buzzer has just sounded and they're placing my mouthpiece back in. They're stepping outside the ropes and reminding me to step in with my punches. There's the bell for start of round two.

ROUND TWO

I shuffle in toward my opponent. Once again as I near him he tries his clumsy left hook. I can see it coming and as

I step back it swishes harmlessly in front of me. I step back in with a short right to the side of his head, following it with a crisp left hook which catches him in the face. He blinks his eyes, raises his hands near his jaw, and charges at me, trying to grab my arms. In turn, I grab his right arm with my left and send some short right uppercuts to his body and chin. He bulls me against the ropes and clutches me. The referee springs in and breaks us up.

We both move toward the center of the ring once again, both posing as we near one another. I move in and try a jab and uppercut combination as I had been advised. He weaves away from my jab, but in ducking downward out of the range, he moves right into my uppercut. This raises his head up slightly, and I throw a short hook which catches him with a resounding whack on the side of the jaw. I can see he's hurt now, and instead of his usual lunging tactics he starts to back up.

I follow him moving in fast, catching him with my jab. This punch tilts his head back and I step in fast with a short left hook, as he tries to retreat. He staggers a little from the blow, and I step in and catch him with another jab on the nose. Then I try a fast one-two, a fast jab which is followed immediately by a sharp right cross. He goes down and the referee pushes me toward a neutral corner and starts to count over him. He looks up at the referee listening to the count, and I can see he is fit to continue. He has speedy recuperative powers.

He gets up at eight. The referee wipes off his gloves and signals me to come in and continue the bout. As I near him he charges toward me, and I meet his rush with a jab and uppercut which send him reeling toward the ropes as the bell rings, ending the second round.

Once again I go back to my corner. My seconds go through the usual routine of placing me on the stool, taking out the mouthpiece, telling me to relax and breathe deeply. They also tell me that I am doing nicely. One of them tells me there are only three minutes to go for the end of the fight and to make the most of them. He reminds me to continue the use of the jab-uppercut combinations along with the jab and hook. He also tells me to try a left lead feint, to step a little to my right and come back with my right uppercut. There goes the ten second buzzer. Back goes my mouthpiece, and out of the ring go my seconds.

Round Three

The bell rings and, pepped up, I advance toward my foe. I notice this time that he isn't too anxious to mix it up anymore but is backpedaling instead. It will be up to me to make a fight of it now and get him out of his defensive shell. I keep stalking him and when I get close to him he tries a desperation hook that I block with little difficulty on my right arm. I send out the same right in a counter move and catch him a glancing blow on the head. He charges toward me, but not offensively. He tries to grab me to smother my punches. I grab his right arm at the crook of the elbow with my left glove and force his left wrist under my right bicep and use some short chops with my right fist to his side. I take my right glove and place it in back of his left elbow and push him away from me as the referee says "break." As he backs up I catch him on the mouth with a sharp left hook. He brings his hands up in defensive position and "poses" at me. I try a feint with my left hand in jab-like fashion, extending it out an inch or so almost waving it at him. He tries to duck out of the way of the jab and once again ducks into my right uppercut. This raises his head slightly, and I come back with a left hook which catches him on the side of the jaw.

He staggers back as I follow him in. I shoot a double jab to his face and follow it with a face left hook and right cross. This sends him against the ropes. I use both hands to his body and follow it by bringing my right upppercut to his chin, stepping in with the punch and following it with a left hook to his jaw. He's staggering around now, and I'm after him. I feel the urge to catch him with a one-two (fast left jab-right cross combination). I'm a little wild in my anxiety. I throw a series of punches, but I miss most of them. Finally I remember to keep cool. I move in with a fast jab, then step in with everything I've got, throwing it into a straight right to the jaw. Down he goes, and the referee awards the bout to me.

CHAPTER 19

Short Man vs. Taller Opponent

BY ROCKY MARCIANO AND CHARLEY GOLDMAN

I'M FIVE FEET TEN, WEIGHT one-hundred-eighty pounds. I'm going to face a boy six feet two, weighing two-hundred pounds.

ROUND ONE

There's the bell; we move to the center of the ring. As we near each other, he shoots out a long jab which I easily avoid by moving my head to the right. He goes to his right. With his long arms I must try to keep close to him and inside his reach. That means I must continually press the bout by shuffling in and keeping "on top" of him. My disadvantage in reach makes it necessary to concentrate on his midsection until I can wear him down to my size. Then I will be able to get some good licks in at his face.

I'm moving toward him again. I weave my head from side to side to make it a moving target and to get it out of the range of his snake-like jabs. He shoots a long left out at me which I catch in the palm of my right glove. Then he steps to his right and sends in another one of his fast jabs, following it with a right cross which I catch on my shoulder. I move in close to him, almost burying my head on his chest. I place my left hand inside his right arm and my right arm inside his left and push his arms away from his body. Then I push myself toward him, forcing his arms out, and sort of keeping him off balance, and send a flurry of short punches to his exposed midsection.

I keep charging forward, punching away at his body, but he grabs me in his octopus-like arms and tries to toss me around, because of his weight advantage. I hold on and lean on him, hoping to make him waste his strength until the referee comes in and breaks us up. We both strike up a defensive pose and move to our right. He flicks out a couple of lefts at me, and because of his greater reach, he catches me with one of them on the nose. I charge forward, crowding him. I've been taught to make my opponent fight my fight. And my fight is to get in and stay on the inside. He needs room to punch, and I'm not going to give him any.

As I come in, he suddenly jabs and tosses a wild uppercut at me. Fortunately I see it coming and, placing my forearm in front of my face, I catch it at the crook of his arm, blocking the blow. Then I counter by sending a short right chop to his face. I try a left hook as he is moving to the right, and I swish the air. He tries to counter me with his right hand, but he doesn't step in. With my bobbing and weaving style it falls short. Then he moves away, with me following. He sends out a jab that I weave away from and counter with a long right cross to his side. I follow it with a left hook, but he blocks it on his right elbow which was near his side. He skips to his right now, and I shuffle toward him as the bell rings.

As I sit down in the corner I get the usual treatment of mouthpiece removal, deep breathing, and so forth. My chief second then lays out the strategy for the next round. He tells me I must out-think this opponent, and in order to hit him solidly and effectively I must feint him into position. He advises me to try a head or face feint. In this way my opponent who is a jumpy individual will jab out in self-defense to keep me away. While he is jabbing, I am to move to the right and cross my own right over his left quickly to his chin. He also tells me to press the fight; to keep in close and work on his midsection as I have been doing.

ROUND TWO

The ten-second warning buzzer sounds. In goes my mouthpiece, out of the ring go my seconds. Then the bell.

I go toward my rival, shuffling in and bobbing and weaving. I am going to try to get him against the ropes or in a corner, so he can't run away from me and I will be able to set him up for a solid blow.

I finally maneuver him into one of the corners, but like a scared jackrabbit he tries to jump out. As he scurries to his right I send a looping left hook to cut off his escape. He runs into it, but his gloves partially block it, although part of my glove catches him in the face. I follow him quickly. He sends a couple of defensive jabs at me, but because he is backing away they fall short. I still press him, and he keeps going. Suddenly he stands his ground. Now I may have my chance. I sort of push my face out at him, as if I'm going to move toward him. He shoots out his jab; anticipating it, I move quickly to my right, and send a hard fast right cross over his shoulder and down at his jaw. Then I follow quickly with a left hook. These punches hurt him and he starts to retreat once again, with me following as usual.

I get him in a corner and pound away at his midsection. I get in a couple of restricted punches to his midsection, and he holds me tighter as the ref comes in to break up this clinch.

As he backs up once again, he sends out his long jab. I parry it or knock it down with my right glove and send a sharp left hook to his body. He chops out with a right hand that cuffs me on the side of my head. The punch doesn't bother me, and I charge him again, keeping close, pouring

a volley of punches to his body. Then I bring them up to his head. He slides away from the ropes, but I'm still in pursuit. He jabs at me again. I go to my own right again and send a cross over his left to his jaw, sending him into the ropes as the bell rings. I notice he is a little woozy as he walks back to his corner.

I'm back in my corner again, going through the usual routine. My seconds remind me to keep pressing him, to avoid giving him a chance to rest, to keep on top of him. The bell rings, and I start out toward him again.

Round Three

I notice he tries to retreat immediately. I keep shuffling toward him, trying to trap him against the ropes or in a corner. Finally I get him into one of the corners. He realizes I am trying to trap him, and he tries to get out. I keep punching at him, keeping him in there. Those massive arms of his are a strong defense, and it's tough to get a good crack. Once again he wraps his powerful arms about me to thwart my punches. The referee comes in and breaks us up. I notice, as my rival steps back, that he relaxes his guard and walks back carelessly with his arms down, leaving his chin unprotected. I step in immediately with a hard left hook to his jaw. He falls back against the ropes, and as he bounces out I shoot a hard right toward his jaw. However, I am too anxious. I misjudge my distance and miss an opportunity for a haymaker. However, he is still a little dazed and I'm on him in a rush. I send my lefts and rights to his body and keep close to him. He tries a pawing left at me in jab-like fashion. I parry it with my right hand and step in with a vicious left hook to his solar plexus. I see him wince, and I know I've got him going. There's no time to lose. I rip both hands to his body. I force him into a corner with a two-fisted body-and-head attack. I jab him twice and send him reeling toward the ropes again. As he comes off I measure him and send a straight right that catches him solidly on the button. I follow it quickly in combination with a left hook to his jaw. He sags and goes down and out!

PART FOUR

CHAMPION AGAINST CHAMPION

EDITOR'S NOTE

This description of how Rocky Marciano and Charley Goldman would plan a bout against Floyd Patterson, the present Heavyweight Champion of the World, if the two fighters were ever to meet, is intended to give boxing instruction by reporting the details of their hypothetical match. Below, in Charley Goldman's words, is the full story of the fight.

CHAPTER 20

How We Would Whip Floyd Patterson

BY
ROCKY
MARCIANO

AND
CHARLEY
GOLDMAN

I THINK PATTERSON'S A great potential fighter. Maybe it seems strange to use a word like "potential" about a man who's already the Heavyweight Champion, and a man who has the impressive won-and-lost record Patterson does. But, forgetting Moore, who was past his peak when Floyd faced him and who I think Rocky softened up for Patterson, the only first-class opponent Floyd has met was Tommy "Hurricane" Jackson. In their elimination bout, Floyd hit Jackson with everything but couldn't put him away. Maybe it was his broken hand that hindered him. When Floyd successfully defended his title against Jackson, I have to admit he was a very improved boy. He floored Jackson three times, and the referee had to stop it in the tenth. Still, "Hurricane" was on his feet at the end.

To be frank, I think Rocky could have put "Hurricane" out for good if he'd gone up against him. Any fight fan will agree, I'm sure, that Jackson was never a tough target. He's always been easy to reach. And in each of Rocky's fights against such men as Joe Walcott, Roland LaStarza, Ezzard Charles, and a younger Archie Moore, I think he threw enough leather to put "Hurricane" away three times over.

Floyd just hasn't had the chance to go up against a long series of first-class opponents, and that's the kind of seasoning every world champion needs. In future bouts, he may get that chance and turn his great potential into reality. But until he does, I've still got to call it "potential."

I'm not taking anything away from Patterson. I'm sure he's going to make a great champion, and I'm looking forward to his future bouts. Rocky is retired, and that means retired. But if he *were* to come back, I'm honest enough to say I think he'd have a tougher scrap on his hands with Floyd than with any other top heavyweight around.

Still, I'm positive my boy could win such a fight. I've got a pretty good idea of how the bout would go, and I'd like

to tell you why I feel so confident, and show you—blow-by-blow—just how the fight might take place.

Floyd and Rocky might be compared on four important points: strength, speed, endurance, and defense. Let's take them one by one.

As far as strength is concerned, I think Rocky has that 'way over Floyd. He has given better than he got from punchers like Walcott, Charles, and Moore, and he stood toe-to-toe against most of the hard hitters in his career. Floyd's been managed very cautiously and has never been put in a spot where he'd be forced to take a licking. With his comparatively slender build, I don't think Patterson could take too much of a battering. I think, for example, he'd be especially vulnerable around the rib region.

Where speed's concerned, Floyd would have it all over Rocky. A slender fighter can usually get around faster than a man built the way Marciano is, and Floyd's extra speed might be a definite advantage. Even the fastest fighter, though, can be slowed down by a good shot to the jaw or stomach, and we'd try to counterbalance Floyd's advantage that way.

As for endurance, I've got to fall back on that word "potential" again. Floyd just hasn't been put in the spot to show his staying power. He's never met a consistently powerful attack. On the other hand, I think most of Rocky's title fights gave convincing proof of his endurance. In his first bout with Ezzard Charles, a real tough match that went the route, Rocky was just as strong at the finish as when he started.

For defense, I'd have to make it even. Maybe you'll think I'm giving Rocky a break here. I don't think so. The boys have completely different styles, but the results are nearly the same. People say Rocky's easy to hit—but when a man is bobbing and weaving, keeping pressure on his man, it makes his opponent think twice before throwing his own punches. Patterson stands up pretty straight. He doesn't crouch the way The Rock does. Floyd has a fine arm defense, one of the best, but you can be hurt with blows on the arms just like anywhere else. I know that Joe Walcott's arms were sore for two weeks after our fight. Roland LaStarza, another good defensive fighter, had broken blood vessels all over his arms after Rocky's bout with him. And Floyd's arm defense isn't unbreakable. "Hurricane" Jackson proved that Patterson can be reached and hit.

In doping this fight out in advance, we had to do some guessing. But remember, we're in a position to make what is called an "informed guess."

Anyone can win a fight on paper, you may be saying to yourself. Well, don't forget Rocky and I won our share in the ring. I think we have a right to engage in one paper fight, especially when everyone is saying it would really be the "Fight of the Century" if it ever took place. You'll notice, by the way, that in predicting this bout, blow-by-blow, we admit we'd probably make a mistake or two. We've made mistakes before. But so far we've always been able to "correct" them. Floyd Patterson is a pretty slick fellow. He frankly has more finesse than Rocky. We don't think he'd make many serious mistakes in a fight like this—but where Rocky could make a half dozen mistakes and get away with them against Patterson, I don't think Patterson could afford to make one mistake with Marciano.

Well, let's get started. If Rocky were to come out of retirement, here's how the Marciano-Patterson bout might go.

Let's say it's a warm June evening. The bout's taking place at Yankee Stadium, and the scalpers are asking up to two hundred dollars for a ticket, the way they have for other fights of ours. The hotels are crowded. People from all over the country are pouring into town for the fight. Even on the night of a fight, Rocky is usually calm, and I think he'd be calm this night. Around ten o'clock, an inspector for the New York State Athletic Commission would come into our dressing room and tell us we're on.

We'd take that long walk behind New York's "Finest" up from the dressing room to ringside. The crowd would start cheering before we reached the ring, and then there'd be quiet for the usual round of announcements and introductions. After these were over, Floyd and Rocky would be in the ring with their handlers and the referee. The bell would ring, and Johnny Addie would hold the microphone and begin:

"For the heavyweight championship of the world, fifteen rounds. In this corner, wearing black trunks with white stripes, he weighs 190 pounds, the undefeated former Heavyweight Champion of the World, from Brockton, Massachusetts—Rocky Marciano."

He'd wait for the crowd to stop cheering and then go on:

"In this corner, wearing white trunks with black stripes, he weighs 185½, coming from Brooklyn, New York, the Heavyweight Champion of the World—Floyd Patterson." There'd be another cheer then. I think Rocky would be the betting favorite, and so maybe the cheer for Floyd wouldn't be quite as big.

They'd come out to the center of the ring and get their instructions, then go back to their corners. The ring would now be empty of everyone except Floyd, Rocky and the referee. A few seconds later—a second that feels like an hour—the bell would ring and the bout would start.

Here's how the fight might be reported from ringside by a veteran announcer.

ROUND ONE

Both men move toward the center of the ring, Patterson with his gloves up near his face, Marciano bobbing and weaving, moving forward in a crouch. Patterson feints twice toward the head and then lunges in with that triple left hook of his. Rocky stops the blows with his right glove. Now Floyd shifts to his right, and Marciano comes forward, still bobbing and weaving. The former champ keeps his head moving from side to side, and his right hand is higher than usual. Patterson stabs two lightning lefts in the direction of Rocky's face and catches the Brockton boy high on the forehead as Rocky dances back. Floyd shoots a left jab that catches Rocky over the heart. Now Patterson comes in fast and tries to hold Rocky and hit him, but Marciano is too strong for him. The champ seems keyed up as he dances in front of Rocky, first to the right, then switching to the left. So far there hasn't been much real action, but the crowd is breathless. Suddenly a huge roar goes up as the Rock lashes out with a wild right, misses and leaves himself open. Reacting with the speed of a cobra, Patterson drills a solid left to Marciano's jaw, a left and a right to the heart, and a right to the jaw, and the Rock is staggered. Floyd waits for him to go down but, instead, Rocky charges Patterson wildly with a terrific barrage of blows. Patterson blocks most of the punches, and they clinch. As they separate, Marciano again misses a long right but this time catches Patterson on the arm with a left hook. Floyd backs away and starts dancing again. Marciano continues to press forward. Floyd feints with a left, circles around a bit and then moves in fast with a flurry of punches, most of them landing on Rocky's arms and shoulders. A long overhand right grazes Marciano's temple. They fall into a clinch. Marciano pounds four rights to the side and brings up a short left inside that just grazes Patterson's chin. Floyd has trouble holding Rocky's arms in the clinches, and Marciano is moving out and around at the bell.

ROUND TWO

Marciano moves out slowly and cautiously, but eager to take the offensive. Patterson begins to move around, still holding those arms close to his side and gloves high. Floyd looks as if he means to box Rocky at long range. He dances nimbly to his right, trying to feint Rocky out of position, but the Rock doesn't fall for it. Rocky sends a long overhand right that just grazes Floyd's head. Floyd attempts to counter with a right uppercut, but the Rock catches it on his right forearm. Marciano moves in again. He wants to pin Patterson against the ropes, but the Brooklyn boy will have none of that and slips away to the center of the ring. Patterson crouches, then leaps at Marciano with his famous "gazelle punch," leading with his right as he springs at his opponent. Marciano avoids the blow easily, bobbing underneath and simultaneously landing a solid right to the heart. Staggered, Patterson pedals backward as Rocky sends a hard right chop to the jaw, and then a left and a right to the body. Floyd moves away quickly,

jabbing as he goes backward, and Marciano continues to press him. They fall into a clinch and the referee quickly separates them. Patterson comes back fast and catches Marciano with two quick jabs on the nose. His right cross lands on Rocky's chin and shoulder, losing the full impact of the punch. The Rock pounds rights and lefts to Floyd's midsection and Floyd covers up. Floyd lands a hard, quick one-two to the head. Rocky feints to the head and catches Patterson in the midsection with a good right. Patterson lands a straight right to Rocky's jaw, again shaking him up momentarily and follows up with two lefts, another right, two more lefts, and a right. Marciano bulls his way forward into a clinch and holds Patterson, then blasts both hands to the body. The crowd is roaring. Patterson comes back with a flurry of punches, and they slug it out, toe to toe, at the bell.

ROUND THREE

Both men come out to the center of the ring. Floyd starts to circle to his right, with Rocky plodding after him, still bobbing and weaving and still fighting out of a crouch. Rocky bulls Floyd against the ropes in Patterson's corner, but Patterson lunges in and tries to hold Marciano. The Rock fights him off and Patterson moves around with Rocky pressing him all the way. Patterson, pinned in a corner, tries to wrestle with Marciano and finds himself picked off his feet. The crowd laughs and the referee warns Rocky. Rocky goes back after Floyd again, his face determined. He lets go with an overhand right and left hook, missing with both punches as Patterson agilely dances away. Marciano tries two jabs and catches Floyd on the mouth, making him break ground. Now Patterson bangs a left-right-left combination to Marciano's body, and Floyd lands with a solid left hook to the face, a left to the body, a left to the jaw, and a right uppercut. Rocky crouches low but keeps coming forward, almost driving, pushing Patterson against the ropes again, but the Brooklyn boxer once more eludes him. Patterson leaps in again, but finds no target as Rocky bobs and weaves. Floyd's quick jab catches Marciano on top of the head as the Rock bulls forward. They fall into a clinch and Marciano, attempting to fight his way out, roughs Floyd up again. Patterson squirms loose and starts moving around. He catches Marciano with a lightning fast one-two, then two solid lefts and a right to the head. Marciano stops, then chases Patterson and catches him with two hard rights to the head at the bell.

ROUND FOUR

Both men move to the center of the ring once again. Floyd takes the lead with two fast jabs and a right uppercut, but Marciano counters with his own right, tagging Patterson high on the cheekbone. Floyd dances around in

his flashy way. He seems a little more relaxed now, almost careless; his hands are not so close to his body, but he's moving his head from side to side. He tries a jab, then another, but they're both short of the mark. Marciano tries two jabs and pushes Patterson back. Marciano's on the move again, pressing forward. He bulls Floyd against the ropes and buckles his knees with two solid right hand smashes to the side. Patterson tries to hold on, but Marciano rips both hands to the body. His head against Patterson's chest, Marciano smashes both hands hard to Patterson's body again, and the crowd roars as Rocky lets Floyd have it with a one-two, both blows flush on the jaw. Patterson drops to the canvas, rolls over, and then rests on one knee as the referee counts to eight. Patterson gets up slowly, and the referee wipes off his gloves. The champion seems to be all right as he moves quickly away. Patterson nails Marciano with a hard left on the jaw as Rocky attempts to close in on him. The crowd is roaring louder than ever. Patterson again jabs Marciano on the side of the head as Marciano presses in, but Rocky rips another good left hook to the midsection. He forces Patterson against the ropes. Rocky is flailing Patterson with rights and lefts. Patterson grabs Marciano around the neck with both hands and Rocky batters both hands to the body. Patterson dances away, trying to stay out of range as Marciano relentlessly continues to press forward. Rocky tries a long right that misses. Patterson counters with two lefts and a right, another left, and a right uppercut, and a club to the ear at the bell.

ROUND FIVE

Patterson comes out of his corner and moves to the right. Marciano stalks after him. Patterson tries to feint Marciano, but the former champ keeps pressing. Patterson tries a double left jab, but Rocky catches them on his right glove. Rocky throws a right that catches Floyd on top of the head and stuns him slightly, sending him back a couple of feet. Rocky practically runs after Floyd now. Patterson seems to be tiring. Rocky misses with a terrific right haymaker, as Floyd gains his balance and ducks away just in time. Rocky presses toward Patterson, who is backpedaling desperately, in full retreat. The Rock forces Patterson against the ropes and pins him there with a volley of punches to the midsection. Floyd blocks most of them with his arms, but a few stray blows get through. Patterson slides away again and moves to the center of the ring. Floyd tries two jabs that Marciano easily brushes away with his right hand. Patterson has slowed down considerably; he's on his bicycle now, with Marciano plodding after him. Rocky throws a few wild punches, but they're all short. Patterson is still backing off, flipping annoying left jabs to Marciano's face. They move in at close range, and Rocky pounds a left and a right to the body as Patterson

grabs and holds on. The referee breaks them up and, as they move away, Patterson sends two hard lefts to Rocky's right eye. As the bell rings, it looks as if Marciano is bleeding from a cut over the eye.

ROUND SIX

Marciano comes out quickly now, his eye patched. He appears determined as he moves toward Patterson. Floyd meets him with two light jabs, but Rocky rolls under them and sends a short right to Floyd's ribs that makes him wince. Patterson backs up now, his mouth slightly open. He's going on his bicycle again, retreating from the assault. Marciano grazes Patterson with a looping right, then hurts him with two hard rights to the body. The Rock comes forward again toward the tiring boy from Brooklyn, throwing left-right combinations to the body. Marciano bulls Patterson into Floyd's own corner. A left goes home to Floyd's ribs, a right to his head. Patterson tries to cover up. He's bleeding from the mouth. The crowd is on its feet screaming for the kill. Marciano is pounding away at the midsection now. Rocky drives a left, a right and another left to the body. He rips Patterson's face with a short right uppercut. Patterson is staggered by a left to the head and Rocky smashes him to the canvas with a series of chopping rights to the side of the head. The referee picks up the count . . . three . . . four . . . five . . . six . . . seven . . . eight

. . . and Patterson wearily climbs to his feet at eight. The referee wipes off the champion's gloves and motions for the fight to continue. The Rock is at fever pitch now. He moves in, digging lefts and rights to the body. Patterson tries to dance back, but the spring is gone from the Brooklyn boy's legs. Rocky drives his opponent into the ropes as Patterson tries to cover up. A left and a right, a left and a clubbing right—and Patterson sinks down to the canvas again. The crowd roars. Floyd's on all fours. His eyes are glassy as he listens to the count. Three . . . four . . . five . . . six . . . he tries to pull himself up on the ropes . . . seven . . . eight . . . nine . . . and he just makes it at the count of nine. The referee wipes off Floyd's gloves, looks at him, hesitates a moment, then signals Rocky in. Patterson is floundering. He appears defenseless. Rocky rushes in and catches him with a terrific overhand right to the side of the head, driving him half way across the ring into the ropes, where he is draped grotesquely on the upper strand. The referee doesn't even bother to count. The fight is over.

SPECIAL NOTE

Fight fans have debated since the dawn of boxing how bouts between ring greats would have come out. Great fighters do not always emerge in the same period. The Almighty seems to sprinkle only a few in every generation.

Naturally, the hottest "dream fight" right now is the one

between Rocky and Floyd Patterson. I think, in all humbleness, that I am better qualified than any other person alive to help Rocky plan such a fight and to predict its outcome. Incidentally, let me remind my readers that I picked Patterson to defeat Archie Moore when they met in Chicago last November.

This account of what would happen if—and I wish I *could* say "when"—Rocky Marciano were to fight Floyd Patterson was worked out very carefully by Rocky and myself. It represents our honest opinion of how the fight would go and shows just how we would plan our strategy, aiming for a knockout in a fairly early round. There's no question in our minds but that this would pretty much be the pattern of the bout.

Rocky and I had a lot of fun planning this "fight." Even though it's only on paper, if by some chance Rocky ever does change his mind and this fight actually takes place, I think you would find our account remarkably close to the actual event.

People may think I am biased, but those who know me will tell you that I never make statements that are without foundation. I sincerely believe the fight would go very much the way we have described it.

I would like to review very briefly some of the highlights of Marciano's career that should show the average layman on what I base my opinion.

Rocky did not quit because he was through, like many fighters. He could have gone on for a few more years because he was always a clean liver. He retired because of his great love for his family and because he had no need to continue. He was well fixed financially. In training, Rocky was a Spartan, and he made himself a martyr to the boring training routine. To my knowledge, no fighter ever dedicated himself more willingly to his task or his career than this fine young man from Brockton. Every exercise and training period was on a predetermined schedule. Every particle of food had to be just so for the training table.

There was no wavering in Rocky's self-denial and willingness to endure, though temptation appeared many times. Fans must remember that I have seen thousands of boys come and go. I have been in every phase of the complicated boxing business—fighter, manager, promoter, and also in the capacity of trainer for five world's champions, including the greatest of them all—Rocky.

There are some people who may dispute my statement, and they have a right to their opinion, provided that they have been around long enough to see some of the so-called greats. In my book, results are what count. There is no substitute for winning, and Rocky had forty-nine victories in as many fights. He was the first undefeated boxer ever to win the heavyweight championship. He may very well have set a precedent that will never be duplicated.

I would like to give you a rundown on some of his greatest bouts, which show some of the wonderful attributes he possesses. In his bout with Rex Layne, he was facing a hard-hitting, extremely rugged individual, who possessed a chin of iron, as they say in the fight game. Rocky's explosive fist crumpled him for keeps in the sixth round. As a result of the pounding he received, Layne never was the same, pugilistically speaking. Take the case of Marciano's fights with Joe Walcott, Roland LaStarza, Ezzard Charles, and Archie Moore. They too, like Layne, never returned to their previous form after crossing gloves with the Brockton destroyer. In fact, I believe that Marciano indirectly won the title for Patterson by handing that terrific lacing to Archie Moore, in Rocky's final defense of the crown.

Rocky's punches are almost lethal. Even when he hits you on the arms and shoulders he hurts you. In going against the aforementioned group, he was facing men near the peak of their careers. In these bouts he was thoroughly tested. Here were men who were well seasoned in ring warfare. Men who knew all the tricks, and who also possessed real punching power. Yet they all succumbed to Marciano.

Let's take a look at Patterson and see how he stacks up against the "Rock." As I previously said, Marciano has been through the mill, fistically speaking. Floyd has not. Floyd may have great potential, but I can't go along with the theory that he is in the immortal class despite his impressive won and lost record.

The only opponent of any merit Patterson has been called upon to face, outside of a "spent" Moore, was

Tommy "Hurricane" Jackson, and he had to be content with a split decision and a T.K.O. Had Rocky Marciano faced the same Jackson on either of those evenings, he would have literally destroyed him in short order because of Jackson's wide open "defense."

I'm sure that anyone with even a little knowledge of the boxing game will agree with me that had Jackson sampled Marciano's bombs he would not have been vertical at the finish. And I'd be willing to bet dollars to doughnuts that young Floyd Patterson would find himself in exactly the same position—flat on the canvas—if Rocky ever changes his mind and climbs into the ring with Floyd. But what a bout it would be! That's one fight I'd want to watch even if I had to pay to get in!

PART FIVE

SIMPLE JUDO

CHAPTER 21

Introduction to Judo

BY AL BACHMAN

TRAINING IN BODYBUILDING and boxing will help any boy to become proficient in the art of Judo. Bodybuilding supplies strength—the force needed to apply holds and overcome defensive resistance. Boxing develops speed and alertness, and sharpens the reflexes for offensive and defensive action.

You might wonder at this point why an individual in good physical condition who knows how to box would find Judo necessary or useful. Wouldn't strength and boxing skill be enough? The answer is no, for a number of reasons.

1. A person may have occasion at various times in his life to defend himself or others without doing any actual harm to the aggressor. Using a punch to defeat an opponent will always cause some damage, especially if the

fists aren't gloved. The aggressor may be sick, mentally or physically, drunk, or otherwise not responsible for his actions. In this event, you wouldn't want to hurt him if it could be avoided. There are a number of moves and holds in Judo that will prevent an opponent from doing any damage without actually harming him in any way.

2. It is entirely possible that your opponent will be more than your equal in both strength and boxing skill. A 130-pound boxer in top physical condition will still be at a disadvantage if the aggressor is over 200 pounds, in good shape, and able to handle himself. Judo will make up the difference.

3. A boxer could be attacked in such a way that he would find himself unable to make use of his boxing knowledge. Judo will aid a man who is jumped from behind, by more than one aggressor, and so forth.

4. A boxer fights in the ring under a very strict set of rules. When he is engaged in a bout, he realizes that his opponent is restrained from butting, low punching, kicking, rabbit-punching, and so on. Outside the ring he may be attacked by an opponent who does not recognize these rules.

5. In gang fights, muggings, and so forth, the aggressor or aggressors are often armed. Excellence in boxing will not be an adequate defense in such cases. Judo will off-set the mechanical advantages—knives, sticks, and even guns—of cowardly or criminal attackers.

In Judo, some of the basic laws of the science of physics

are put to use. These include among others the laws of momentum and gravity, and the principles of the lever and the fulcrum. Have you ever tried to push a car that has stalled and is standing still? If you have, you probably found it very difficult to move. The law of inertia holds it in its state of nonmotion. It takes a great deal of force to change nonmotion to motion in a heavy object. But once the car has started rolling, you find it comparatively easy to keep it going. It doesn't take nearly as much effort.

The same principle holds true in Judo. It is mighty tough work to try to move or spin an opponent if he is set or standing still. But when he is moving, a slight push, shove, or tug correctly applied will make him do just what you want him to do. He can be defeated with his own momentum. Combine this power of controlling the movement and strength of an aggressor with holds that will immobilize or weaken him, and you have an excellent defensive weapon. Remember the word *defensive*. Judo should never be used to attack an innocent person. Nor should it be used for fun. Judo isn't a game.

This brief course on Judo will give you the fundamentals. You will be presented with problems that could arise in your lifetime. Then you will be shown the simplest way of handling them.

CHAPTER 22

Safe Judo

BY
AL
BACHMAN

BY SAFE JUDO WE MEAN holds to be used when you have no intention of hurting anyone. For example, a drunkard whom you want to keep in line for your own self-respect and yet not harm, because you know he is a nice person when sober. Or perhaps a show-off who must be kept in his place without inflicting bodily injury.

EXERCISE NO. 1

Problem: Your adversary is facing you and takes a swipe at you with his right hand.

Course of action:

1. Step to your left quickly. With your left hand grab his right hand, digging your fingers into the base of his palm, below

his thumb. With your own thumb, apply pressure to the back of his hand.

2. Step closer to him, bringing your left foot in back of his right heel.

3. Twist his hand down and then upward so that his palm is overlooking his own right shoulder. (You can apply further pressure by bringing your own right hand into the action, grabbing his hand.) Keep applying force until he trips over your left foot. In case of a left swinging individual, reverse your own foot or hand correspondingly.

EXERCISE NO. 2

Problem: Your antagonist takes a left hand swipe at you.

Course of action:

1. With your own left hand grab him by the lower coat sleeve or by his left wrist.

2. Place your right hand at the back of his right arm just above the elbow, pushing his arm upward.

3. Put your left foot in front of his right foot, pulling toward your left side, tripping him in the process.

EXERCISE NO. 3

Problem: An individual attempts to grab or slap you with his right hand.

Course of action:

1. With your left hand grab him around the thumb of his extended hand, encircle his extended joint with your own thumb and forefingers, digging same firmly into the base of his thumb joint.

2. Turn your body completely around so that your right leg is in front of his right shin. Turn his thumb down and pull it away from his body. Grab his forearm with your own right hand, pull him over your extended leg.

EXERCISE NO. 4

Problem: A playful showoff has embarassed you by setting you down and is standing over you to keep you from getting up.

Course of action:

1. Get to your knees and face him.

2. "Walk" forward on your knees. Put your head through his crotch.

3. Grab him by the back of his knees.

4. Put all your weight on one knee and pull one leg up. Now with the combined action of your legs and upper back lift him off the ground and "toss him away."

EXERCISE NO. 5

Problem: A playful drunk, who is not harmful but is exceedingly annoying is trying to "bear hug" you with both his arms.

Course of action:

1. As the individual comes toward you grab him at the crotch of his arm at the elbow joints, keeping your thumbs on the inside, near his body, and the forefingers on the outside.

2. On the inside of every person's arm just above the elbow joint is a sensitive nerve or pressure point. Squeeze your thumb and forefingers digging into his pressure point with your thumbs.

This should cause him intense temporary pain, and should make him change his mind.

EXERCISE NO. 6

Problem: A repulsive individual sends his right hand out in playful fashion.

Course of action:

1. Step quickly to your own left and grab him by the right side of his coat just below his armpits with your own left hand. Spin him away from you or toward his own left.
2. Step quickly now so that you are almost directly in back of him. Bring your own right arm over his right, drawing it in front of him a little below his neck, and grab him by the left lapel.
3. With your right leg in back of him, pull him backward over your right leg with the pressure of your right arm. You will soon have him flat on the ground.

CHAPTER 23

Judo for Self-defense and Army Combat

BY AL BACHMAN

IN THE PREVIOUS CHAPTER we discussed exercises to thwart individuals who have no harmful intention. In this chapter we are going to show you tricks that are to be used only for self-preservation. One should be prepared to cope with any dangerous situation that could arise in everyday life or in war. Do not use these tricks on someone whom you have no desire to hurt. The results might be disastrous.

EXERCISE NO. 1

This exercise requires a little more skill and strength. In this one we combine a minor boxing technique known as weaving with Judo.

Problem: A very obnoxious person throws a vicious right at you.

Course of action:

1. With his right hand coming at you, move your head toward your own right. This should make his right fist flutter harmlessly over your left shoulder.
2. Quick as a flash you pivot toward your left, driving your right hand upward and catching him underneath his right wrist.
3. Now he should be at your back. Send your left hand backwards and underneath his crotch.
4. Now jerk him over your upper back and right shoulder, with a little help from your left arm pushing upward from underneath the crotch.

EXERCISE NO. 2

Problem: You are walking down some strange sidestreet, and you are encountered by an individual who won't let you get away without a battle.

Course of action:

1. Reach out with both your hands and grab him by his lapels.
2. Bend slightly toward him, bowing your head in billy-goat fashion. Pull him toward you with a determined tugging motion, using your head as a battering ram against his face.

EXERCISE NO. 3

Problem: A situation such as described in number six arises.

1. Reach down with your left hand and grab him by his right wrist.

Course of action:

2. Push his arm out and away from him. Bring your right hand simultaneously around and under the secured wrist and grab your left wrist with same hand.
3. Get in close to him and then, while still holding his wrist, force the arm you have hold of backward and upward.

EXERCISE NO. 4

Problem: A cowardly, unarmed mugger comes directly toward you.

Course of action:

1. As mugger comes toward you, stiffen up the hand of your strongest jabbing arm, and be ready.
2. When you see the whites of his eyes or when he is within striking distance, jab your arm quickly and with great force. Catch him with the tip of your extended fingers in his adamsapple.

EXERCISE NO. 5

Problem: An assailant comes at you with a menacing look in his eye. You know there is no way out.

Course of action:

1. Step either to your left or right, preferably to the side of your strongest arm.

2. With your hand stiff, as in the finger jab, chop him with the part of your hand opposite your thumb at a spot on his neck slightly below his ear lobe.

EXERCISE NO. 6

Problem: A treacherous individual comes at you with his right hand upraised and holding a knife.

Course of action:

1. Keep cool, think clearly. Get to your left fast, grab his right wrist with your left hand. Squeeze his wrist and hold it as high as possible.
2. Step in fast with your left foot, and in uppercut fashion shoot a hard punch to his solar plexus. This should halt his course of action momentarily.
3. Bring that same right hand up. Grab his upper-forearm, twisting it away from his body while you, yourself, pivot away from him.
4. Twist him over your extended foot and throw him to the ground. When he is down, all's fair.

EXERCISE NO. 7

Problem: A strangler facing you has his hands around your throat.

Course of action:

1. Bring both your arms in between his extended arms and smash the inside of his arms with both yours.
2. Clasp your hands together and bring them down in a chopping motion at his face or neck, or hit him with single hand in the solar plexus.

EXERCISE NO. 8

Problem: A mugger sneaks up in back of you and attacks you from the rear.

Course of action:

1. Slip downward in deep knee bend fashion and grab his nearest foot by the ankle with both your hands.
2. Now pull that ankle up through both your legs, this should upset him and you can sit down on him and start twisting his foot.

EXERCISE NO. 9

Problem: You are grabbed from behind, but your assailant does not have too strong a grip on you.

Course of action:

1. Twist around with your hands clasped together and smash your elbow as you pivot, against his jaw.

EXERCISE NO. 10

Problem: Same is in Exercises 8 and 9.

Course of action:

1. Drop down to one knee, between the mugger's two arms.
2. Grab his right hand with your right hand around his fingers. Grab his right wrist with your left hand.
3. Squeeze his right hand with all the strength your right hand can master.
4. Shift his weight to your right side and heave him over your right shoulder in pivotal fashion.

EXERCISE NO. 11

Problem: A thug comes up to you and attempts to use you for a soccer ball.

Course of action:

1. Move to the left (if he is right footed) and grab his right foot at the back with your left hand. Bring it up so you can grab it at the toe and arch with your right hand.
2. Twist the foot around so that your assailant will fall on his face.

Two important principles in the science of physics are those of the fulcrum and the lever. In this exercise we will describe and illustrate how the application of these two rules will solve a simple Judo problem.

EXERCISE NO. 12

Problem: A "fists speak louder than words" individual has just thrown a right hand at you and deftly you have ducked underneath it or slipped it *à la pugilistique.*

Course of action:

1. Step out with your left foot and place it in back of his right heel. Your foot is the "fulcrum."
2. Place the palm of your right hand underneath his chin, pushing it upward. This is the "lever."
3. Hit him with your left fist in the small of his back. Continue the pressure from your right palm underneath his chin. This should cause him to trip backwards over your "fulcrum" or left foot.

EXERCISE NO. 13

Problem: A lackadaisical hold-up man is holding a gun in your mid-section with his right hand. At the same time he is feeling for your wallet with his free left hand. His mind wanders momentarily and the gun is no longer pointing at you but into the empty space at your left side. Your hands are up in the air.

1. Quick as a flash, slap down with your left hand at the top of the pistol chamber and grab it, pushing it outward and upward, away from your body.
2. Almost simultaneously, pivot your body toward the left and bring your right hand around. Size him about the neck in headlock fashion.
3. While still holding the pistol, keep turning completely to your left side so that your right leg is directly in front of him. Then throw him backwards over your hip. This should disengage the pistol from his hand.

EXERCISE NO. 14

Problem: You are walking along a dark, deserted street when a cowardly "mugger" sneaks up in back of you and grabs you by the hair.

Course of action:

1. Weave completely around so that you are in "butting" position of your tormentor.
2. At the same time, bring your hands up and grab him by the wrist. Twist it around until you have his arm locked in back of him.

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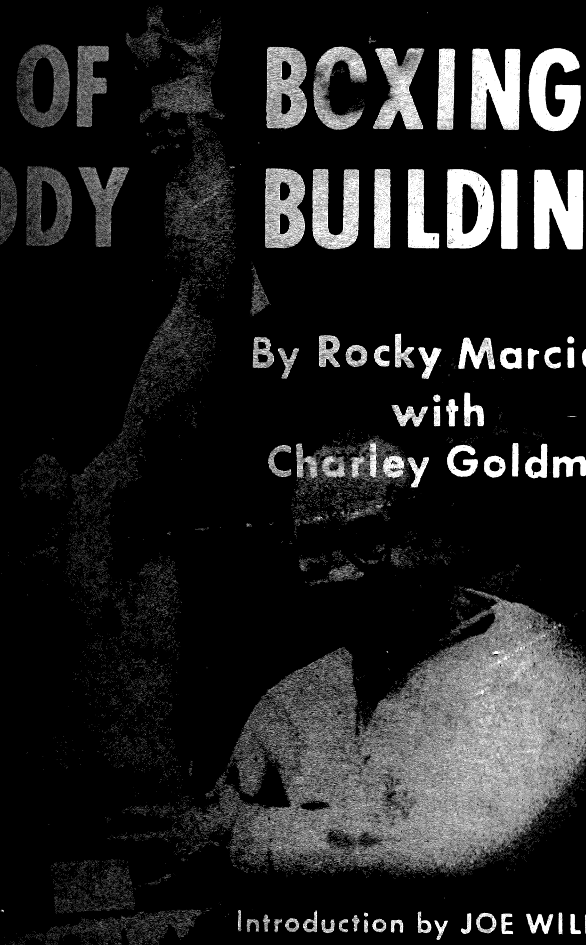

By Rocky Marci
with
Charley Goldm

Introduction by JOE WIL

dramatic blow-by-blow account
Would Whip FLOYD PATTERSO